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## CARUSO AT ZENITH OF HIS POWERS IN "LODOLETTA"

Tenor Transcends Himself in Metropolitan Première of Mascagni Opera—Latter Receives Praiseworthy Production—Work Stirs Considerable Enthusiasm, but Proves Lamentably Devoid of Musical Invention—Leans at Times Upon Puccini—Title Rôle Affords Mme. Farrar Few Opportunities to Exercise Her Art—Other Rôles Excellently Handled by Amato, de Segurola, Didur, Lila Robeson, Cecil Arden, Miss Egner and Max Bloch—Moranzoni Conducts Splendidly

If Peter Mascagni passes into history by reason of anything but "Cavalleria," it will be for his incredibly good luck. Since a cheap intermezzo made him spectacularly famous over twenty-five years ago, operas have come periodically from his workshop, one generally worse than the other. They all fail, some sooner, some later, notwithstanding which he writes unconcernedly on. Numerically his output to date is in advance of Wagner's. There is something almost magnificent in this irrepressible will to productivity—or so it looks to the idealistic observer. But if the gods did not make Mascagni creative they did turn him loose on an unoffending world with a golden spoon of a kind in his mouth. He is to-day a rich man and his failures have contributed handsomely to his store. He has never to range far in search of a publisher to bring them out or of a management to produce them in his own country. Some of his compatriots are said still to consider him important and he can even count on a public faction for the illusory applause that occasionally fosters abroad a mistaken notion. The palatial opera houses of Latin America unbar their gates to him. This year Cleofonte Campanini has exhibited his thirteenth opera, "Isabeau," in Chicago and will shortly perform it in New York. So it was only in keeping with Mascagni's traditional brand of luck for the Metropolitan to have produced his fourteenth and latest opera, "Lodoletta," as was done last Saturday afternoon before a huge, applauding audience, with such interpreters as Caruso, Geraldine Farrar, Amato, Segurola, Didur and Robeson, under a conductor as sympathetic and capable as Moranzoni and staged and costumed if not impeccably, at least expensively. That the opera is neither musically nor otherwise worth these distinctions has nothing to do with this phase of the case. The thing may make money for all concerned, in view of the chances it gives the tenor and the soprano, unless the public decides, as it did in the case of "Germania," of "Julien," of "Fedora," of "Adriana Le couvreur," and the ridiculously trumpeted "Girl of the Golden West," that not even Mr. Caruso can make a thoroughly bad opera deceptively good.

The favorite practice of the school of which Mascagni is a patriarch has been to derive its operatic material from successful plays, popular through their breathless movement and sanguine action. For upward a quarter of a century the brood of veritists have incar-



Photo © White, Boston

### TAMAKI MIURA AS "MADAMA BUTTERFLY"

Japanese Prima Donna, Who Has Charmed American Audiences with the Oriental Conception of Puccini's "Butterfly." She Is Now Winning New Laurels in Havana. (See Page 25)

nated the lyric stages of the earth with melodramatic gore. The popular novel, a fecund source of inspiration to composers of the earlier half of the nineteenth century, ceased long ago to fill this amiable office save in a few isolated cases, of which Erlanger's "Aphrodite" is perhaps the most conspicuous. Whether the novels deteriorated or the ideals of operatic transaction grew purer, or whether the reverse was true, wholly or in part, is an idle problem. Much could be said on both sides were it worth the exegitation. Mascagni, at all events, having presumably exhausted available theatrical substance, went back to browse awhile in the untilled field and did reverence to the estimable Ouida. Her "Two Little Wooden Shoes" had, in its very melancholy history of the little Dutch girl who loves a French painter and who expeditiously shuffles off the mortal coil when she thinks he doesn't love her, the virtues of a picturesque

locality (windmills, milk-pails, tulips and sabots always count for so much on the stage), and a story acceptable to non-existent operatic tastes and amenable to the workaday apparatus of the operatic stage. If it is devoid of dramatic conflict and interest it has a chocolate-cream sweetness which always melts various hearts. So it was adapted for the composer's exalted purposes by a person called Gioacchino Forzano, who made of it a libretto such as Giacosa and Illina might have concocted between lunch and dinner on a rainy afternoon. How far he altered the original the present reviewer cannot say, having neglected to enlighten his ignorance on this particular sample of Mlle. de la Ramée's delectable inspiration. But the tender, tearful and tenuous tale suffices unto such music as Mascagni was able to write for it. Anyway, it's no worse than

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## NEW YORK AGAIN TO BE SCENE OF OPERATIC CONFLICT

Coming Next Week of Campanini and His Chicago Forces Recalls Days When Hammerstein and Gatti Struggled for Supremacy—Metropolitan Impresario Meets Western Rival Aggressively with Three Caruso Appearances Next Week—Galli-Curci Finally Prevailed Upon to Come—Campanini Will Open Here with "Monna Vanna"

NEXT week Cleofonte Campanini and his Chicago songbirds will open their four-weeks' operatic "offensive" in New York. Since Oscar Hammerstein left off activities in these parts the Metropolitan Opera Company has held supreme sway as far as Manhattan and its environs are concerned. Now Mr. Gatti-Casazza must again face a formidable rival. The operatic battle which opens next Tuesday evening, January 22 (when the Chicago singers open here at the Lexington Theater) will be a pitiless one. The rival impresarios are shrewd adversaries and the ultimate outcome of their encounter will be eagerly awaited.

Mr. Campanini has finally adjusted a situation that threatened to cripple his plans for New York. Mme. Galli-Curci, his leading prima donna, was worn out with her exertions and demanded a thorough rest before she would make her début in New York. She has now been prevailed upon to keep her New York and Boston engagements and will make her début in this city on Jan. 28 as *Dinorah*.

Mr. Gatti-Casazza will counter—and counter strongly—with his greatest trump card, Caruso. The latter is announced for three appearances next week. Are there enough opera-goers in New York to pack two big houses?

Cleofonte Campanini has chosen to begin his New York season with Ferrier's "Monna Vanna," in which the stars will be Mary Garden and Lucien Muratore. He first announced that Mascagni's "Isabeau" would be the initial opera, but the decision of Mme. Galli-Curci to stay in Chicago for a two-weeks' rest has necessitated a change in the opening week's répertoire, it was announced last Sunday.

The répertoires for the remainder of the opening week follows:

Wednesday evening, Jan. 23, "The Jewels of the Madonna," with Rosa Raisa, Giulio Crimi and Giacomo Rimini.

Thursday evening, Jan. 24, "Thais." This will give Miss Garden her second appearance in the week, together with Hector Dufranne and Charles Dalmores.

Friday evening, Jan. 25, Mascagni's "Isabeau" will be sung for the first time in this city, with Rosa Raisa, Crimi and Rimini.

At the first Saturday matinée, Gounod's "Romeo and Juliet" will be sung. Genevieve Vix will be Juliet; Muratore will sing Romeo.

The first New York hearing of Hadley's "Azora," on Saturday night, will be given with Anna Fitziu in the soprano rôle of Azora; Forrest Lamont, tenor, as Zalca; Cyrena van Gordon, contralto, as Papantzian; Arthur Middleton, baritone, as Ramatzin; Frank Preisch, basso, as Canek, and James Goddard, basso, as Montezuma. This all-American cast will

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## CARUSO AT ZENITH OF HIS POWERS IN "LODOLETTA"

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the "Villis" and the "Wallys" of sacred memory.

"Lodoletta" was sung in Milan and elsewhere in Italy last year and also in Buenos Aires last summer with Caruso. In the latter place it enjoyed, it is claimed, a remarkable success. *De gustibus non est disputandum*—particularly South American tastes—and even in this latitude can be found individuals of honorable standing and unimpeachable veracity who maintain they like "Iris." In Italy opinions on "Lodoletta" conflicted, but among Anglo-Saxons Italian criticisms of Italian operas seldom carry the weight of a criterion. It is a case of radically differing points of view. An Italian sees musical significance and beauty where a powerful telescope will not reveal it to others.

### The Work's Caliber

We shall not presume to speculate on the motives for a Metropolitan production of "Lodoletta," when Montemezzi's exquisite poetic tragedy still lies in the storehouse and Verdi's sublime "Otello" and "Falstaff" go down the years unhonored and unsung. But looking beyond the interpretative factors of the present production—and the singing of Mr. Caruso is here, more than in anything else he does, a tower of strength—"Lodoletta" looms conspicuous only as the worst opera come to us from Italy in the past decade and the sorriest product of Mascagni's manufacture ever put on the market for American consumption. "Iris" was, in all conscience, a dull, uninspired thing. But it contained, besides the truly impressive "Hymn to the Sun," certain brief, fragmentary episodes of arresting color, certain tentative and partially convincing traits of atmospheric evocation and delineative process, as well as workmanship, which if crude and ineffectually synthesized, aimed, at least, at refinement and anxious application. Alongside of "Lodoletta," however, the Japanese opera diffuses the provocative radiance of genial light, while "Cavalleria" burns with the glory of a thousand suns.

Doubtless "Lodoletta" offers details which tastes of a certain type find temporarily to their shallow liking. The stage pictures, the ensembles of Dutch folk in their native habiliments, the romping and inevitably cunning children in the first act singing a naïve chorus or two, playing at hide-and-seek, dancing in clattering wooden shoes, the women carrying milk cans—business of this nature never falls short of its conventional worth, nor misses its effect any more in the grand opera environment than in musical comedy of the "Red Mill" or "Sweethearts" order. Further, Mascagni possesses the inalienable Italian sense of the theater, of operatic values, which can turn to some manner of positive account almost any exiguity. In the closing act some are likely to find their chief satisfaction. The scene of New Year's Eve revels in snowbound Paris, a roistering throng on the street, while sounds of dancing and music issue from the painter Flammen's house—all in preluding contrast to the woeful appearance and demise of the forsaken Lodoletta—is constructed with an eye to ef-

fect and with essential differences, on a model supplied by the doings at the Café Momus in "La Bohème" and other operatic portrayals of carnival joys and bustle. Here, too, tenor and soprano enjoy their chief opportunities for such extended vocalism as the public holds dear. Quantitatively, the vocal climax of the opera comes to pass here. There is full chance for the impassioned utterances of yearning souls, for tearful effluvia, for those plaints and swollen lamentations of which Puccini's people indulge in the most luxuriant examples. But in this case the quality of what the characters sing is altogether another matter.

### Score is Negative Quantity

It is difficult to discuss the music of "Lodoletta," for the simple reason that there is nothing to discuss. The score is, to all intents, a negative quantity, after the manner of a cup of skim milk on a window ledge during a shower—if such a makeshift figure can be invoked by way of comparative suggestion. Without invention, without technical interest or originality of any sort, without a vestige of the force that quickened with a vital truth of nature the rude tunes in "Cavalleria" or the prologue to "Iris" the whole fabric crumbles to nothing upon the most superficial scrutiny. Idyllic simplicity is one thing and childishness another. Aiming at the first, "Lodoletta" achieves only the second. In the opening act occurs a chorus and dance of children, mildly diverting, one of those sweet nothings to which some individuals readily succumb. And an ensemble of milkmaids appears in the second for the purpose of a chorus in operetta style. Both tenor and soprano have passages of greater or lesser length to sing, intended obviously to purvey more or less symmetrical or emotional configurations of sustained musical interest. Yet they cannot pass muster as formal arias, being nothing more than weakly agglutinated aggregations of spineless phrases, vocally written, to be sure, but in the musical sense absolutely errant and ineffective. There is no point of culmination, no moment of climax. Pallid, watery wisps of melody float helplessly along a fitful and generally anemic orchestral current, drool awhile with a candied complaisance and lose themselves in the void. Longer phrases, sickly and attenuated, moulder vaguely by. Bits of instrumental color sometimes glitter fitfully on the shallow stream, but with little more pertinence than to accent an inconsequential detail. Where, in the last act the more stringent emotions come into play, the orchestra disposes of accounts in a more bombastic way, contrasting with the joyous discords of the carnival, comic opera rhythmic vamplings and lean waltztunes. Of workmanship in the sense of true orchestral felicity, of thematic handling, of polyphony or harmonic imagination, none exists. Now and then far-fetched chords and modulations, executed without a vestige of consistency or demonstrable purpose, play a kind of devil's advocate to emphasize the harmonic puerility of the rest.

### Borrowings from Puccini

Mascagni has been erroneously censured for having imitated "Butterfly" in his "Iris," which antedated Puccini's opera by seven years. But there can be no doubt of his indebtedness in "Lodoletta," either when he quotes the chilly fifth of the Barrière d'Enfer, reminiscences of Angelotti, sounds Scarpia's fateful chords as the painter Flammen

don's his artist togs and settles himself before an easel (boldly set up in a Dutch street a bleak November morning) like another Cavaradossi. Nor can bare coincidence be charged with the parallels that exist between the third act of "Lodoletta" and the second of "Bohème." Other resemblances are discoverable. But the composer of "Madama Butterfly" is one of the divinities in the pantheon of music compared with the befuddled mediocrity who put together this deplorable stuff. He is said to have written it in a hundred days. In view of what it contains it took him an unconscionably long time. A certain masterpiece, called "The Flying Dutchman," was finished in forty-nine days.

### Caruso at His Greatest

"Lodoletta's" chances of longevity at the Metropolitan depend chiefly, as was intimated above, on the popular valuation of Mr. Caruso's efforts in the part of the painter Flammen. To an uninitiated listener the applause last Saturday from a packed house might have indicated hearty interest in the proceedings and cordial endorsement of the novelty. Yet to produce a great part of the sustained clamor following every act the claque worked fairly overtime and richly earned whatever material compensation it may have garnered. However, from that section of the audience whose approval has a significance there was much enthusiasm of a spontaneous kind. That it was directed chiefly at the tenor could be gathered from the effusive comment. In this applause even those who could find no word of endorsement for the opera itself could sincerely join. At no time this year—at no time in several years—has Caruso thus transcended himself. But what a heart-breaking waste of divine singing! About the sapless phrases which fall to him in abundance he wove a spell of fabulous tonal ravishment. Seldom does he sing with a taste so flawless and a style so refined in its continence and reserve, so purged of those explosive vulgarities with which he oftentimes voices the immeasurably finer music of Puccini. To the portrayal of the character he brings the sincerity of one really moved by it and acts with the best histrionic resources he can command—limited as these are—and without the silly or discourteous antics he interpolates in various other rôles. In nothing that he has done of late years does he fill the eye as agreeably as in the first two acts, where his velveteens and Van Dyke beard give him the semblance of a Charpentier *Julien* with the seasoning touch of a slender Rodolfo.

*Lodoletta* affords Mme. Farrar few opportunities to do more than look comely in a Dutch lace cap, a peasant's kirtle and wooden shoes, and to be mildly pathetic. In both she succeeds, even if she shuffles about in her precious sabots more as if in the exotic footgear of *Cio-Cio-San*. For that matter, nobody in the opera managed his or her heavily encased pedal extremities like aboriginal dwellers of Volendam, Monikendam or the Isle of Maarken. Mme. Farrar will probably, judging by her customary development in part, amplify and individualize this vapid and colorless rôle with further appearances in it. Her death scene is not unmoving even now. But her singing on Saturday, especially with regard to some upper tones, was often of a nature to make the judicious grieve.

### A Praiseworthy Production

"Lodoletta" benefits at the Metropolitan by a production on the whole highly praiseworthy. The practised hand of Richard Ordynsky can be traced to sundry effective details of the stage direction and such incongruities as can be enumerated are arbitrarily imposed upon him by composer, librettist and scene painter. And the representation of the minor rôles is well contrived. Mr. Amato did all that can be done to vivify the discarded village swain of *Lodoletta*, Gianotto, and sang his one important scene in better style than he has other things of late. His entrance, driving the hay wagon, was not one of the least arresting features of the piece. Mr. de Segurola, triumphantly sporting his monocle, denoted well the jovial rillery of the painter's friend, Franz. Mr. Didur, the "babbo Antonio," disposed competently of his share in the proceedings and broke his neck falling off an absurd peach tree with comforting realism. Lila Robeson put a true touch of poignancy into a few phrases interjected into the action of the first scene by an episodic and perfectly unnecessary *Mad Woman*. Cecil Arden, as Vannard; Minnie Egener, as Maud, and Max Bloch singing a few notes of an off-stage voice, completed the cast. The chorus sang well and the children stirred up the first applause of the afternoon with their

hide-and-seek games, their birthday serenade to *Lodoletta* and their dances. And they mocked the abused but unexceptionably immaculate young woman in the second act very mischievously.

### The Mountings

Of the mountings it is not possible to speak in the terms of heated enthusiasm that went out to Urban's "Saint Elizabeth" pictures a week earlier. An unhappy effort was made by the person who perpetrated the scenic bedizements of the first and second acts (the program accused of this one Pieretto Bianco, presumably of Milan) to imitate in some respects the Urban manner in what concerns coloring and pointilistic effect. But the scene was overburdened with an excess of details that convey only the impression of garish crudity, pleasant to the sight as are the Delft blue and white cottages with tiled roofs. And it seemed to have been executed without any thought to the co-operative rôle played by lighting in the Urban scheme. Furthermore, those responsible seem to have overlooked various apposite traits of local color—among them the facts that Holland's chief horticultural distinction is tulips, that in most villages of that country succulent, golden Edam cheeses woo the eye from many windows, that canals are more characteristic of Holland than lakes and that dog-carts are the most distinctive means of distributing the milk supply. Was *Lodoletta*'s bedchamber—open all year, it seemed, to the weather and the public gaze—intended as a sleeping porch? To be sure, several folks in this opera evince a most sublime contempt for climatic conditions. Flammen, in the second act, leaves his studio to do his painting in the middle of a street in shivery-looking November weather, and even in defiance of probable rain—a daily certainty in Holland at that time of the year. But he goes this exploit several better on a blizzardous night in Paris by appearing first alone, and then later with the whole crowd that attended his grand New Year's Eve party out in the garden in evening dress, *sans* coat, *sans* overshoes, *sans* hat, *sans* anything for protection—observing which the weather man obligingly halts the downpour awhile. Nevertheless, this last scene is valuable and even beautiful as the closest resemblance of Paris yet shown at our opera houses—infinitely truer to the native aspect of the place than, for example, the impossible city disclosed here in the various productions of "Louise" and conveying the true atmosphere of the *ville de lumière* even if it did look like an Avenue Henri Martin mansion transported a couple of miles downtown to the Place de la République.

It remains to be chronicled that the orchestra discharged well its not over-exacting task and that Mr. Moranconi, with splendid energy and wholesome enthusiasm, conducted the score as though there were actually something in it.

HERBERT F. PEYSER.

### Comments of the Daily Paper Critics

The music flows charmingly from nowhere—*The Sun*.

Nor could the new opera, whatever its worth, have failed to interest a Metropolitan audience, presenting as it did a cast of many favorite stars, Caruso, Farrar, Amato and others.—*The Times*.

It can hardly be said that the inherent weakness of the music—its lack of originality, vitality and force—came as a shock.—*The American*.

The airs of both the tenor and the soprano do not make for any emotional climax, and the spectacle of Flammen, in full evening dress and without a hat, singing on his doorstep in a snowstorm, would tickle the funnybone of any but an operatic audience.—*The Tribune*.

There were no thrilling arias or highly dramatic moments to arouse the listeners to such enthusiasm as often greet Mascagni's first great opera, "Cavalleria Rusticana." Apparently the applause was for the artists.—*The Herald*.

Caruso, whose individual achievement must be set down as one of his greatest, sang with a vocal beauty, a finish and a conviction that aroused his hearers to repeated outbursts of hand and voice.—*The World*.

Mascagni seems to have made up his mind on no account to rewrite "Cavalleria Rusticana" only to lose himself hopelessly in a maze of treacherous Puccini shallows flanked by frowning cliffs of Verdi.—*The Globe*.

Unfortunately the score evinces a significant waning on the part of Mascagni's strong talent.—*The Staats Zeitung*.

The music is so absolutely devoid of character, melody, interest of any sort, that it is difficult to write about it.—*The Evening Post*.

### Operate Upon Oscar Hammerstein to Save Limb

Oscar Hammerstein, who has been at the German Hospital for several weeks with an ulceration of the left foot, superinduced by diabetes, was operated upon last Tuesday in the German Hospital, New York. The operation was necessary to save him from losing his leg.

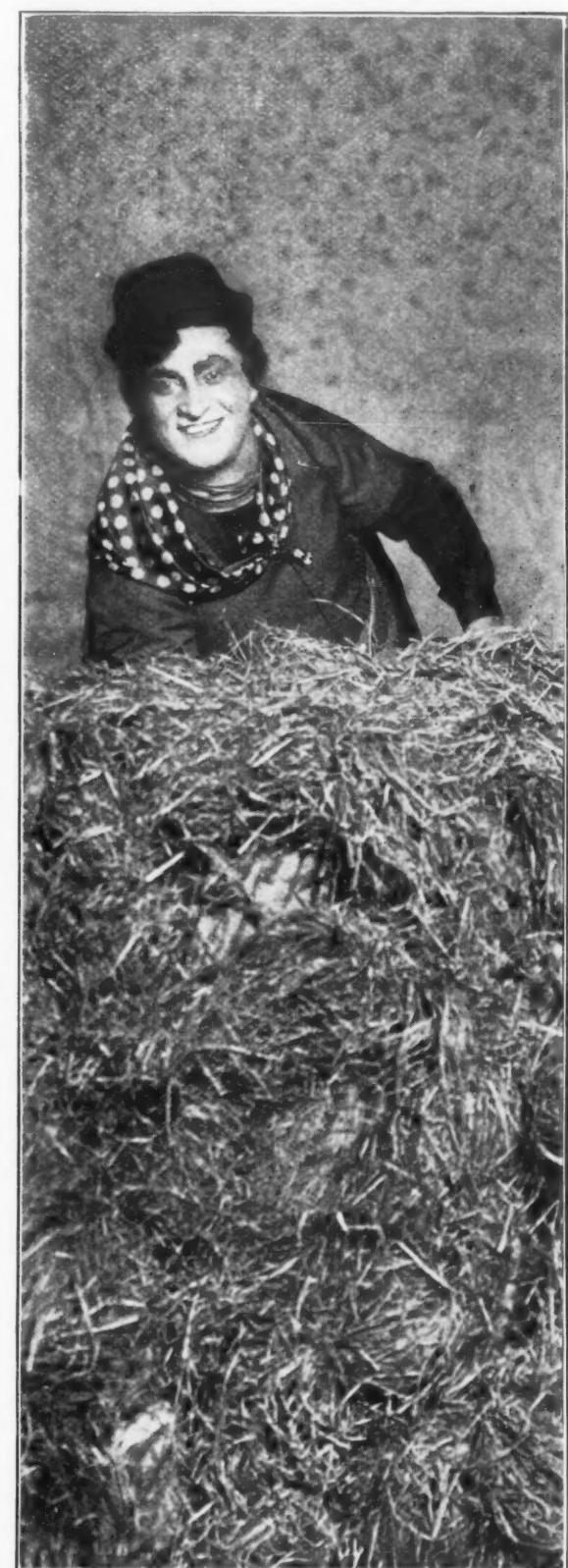
### The Story of "Lodoletta"

*It is the birthday of Lodoletta, foster-child of the aged Antonio, and her house in the little Dutch village is gayly festooned with flowers. Villagers have assembled to greet her and Gianotto, a peasant who loves her, brings her a gift. Returning from the town where she has received good wishes and presents without number, Lodoletta is delighted beyond words when Antonio gives her a pair of red wooden shoes she has long desired. A gay party from Paris halts at Antonio's door for refreshment. One of them, the painter, Flammen, desires a madonna which stands in a niche, but Antonio, knowing Lodoletta's love for it, is reluctant to sell it. Flammen is struck by Lodoletta's beauty. He arranges to return in regard to the Madonna. Seeking peach blossoms for the children Antonio falls from a tree and dies. At nightfall Flammen returns and finding Lodoletta in tears seeks to console her. In the second act Fall has come. Flammen has painted her picture and the girl has conceived a pure love for him. But malicious gossip is aroused. Even the village children mock Lodoletta and the painter. He leaves the village and returns to Paris. On New Year's Eve Lodoletta, who has trudged all the way from Holland, reaches his house to find a lively party in progress. Imagining for a moment it is in anticipation of her coming she prepares to enter. But the sight through the door of ladies convinces her of her error and she falls lifeless in the snow, to be found there by Flammen, who never had ceased to love her.*

**STAGE SCENES FROM "LODOLETTA," MASCAGNI  
NOVELTY AT METROPOLITAN OPERA HOUSE**



"Lodoletta" (Mme. Farrar) and the Village Children, in Act. II.



Pasquale Amato, as "Gianotto," the Dutch Peasant Lover of "Lodoletta," Makes His First Entrance on a Hay Wagon, in Act I.



The Pathetic Death of "Lodoletta" (Mme. Farrar) on New Year's Eve in Paris, Act III. Mr. Caruso as "Flammen"



Mr. Didur as "Antonio" and Mr. de Segurola as "Franz", in Act I.



"Flammen" (Mr. Caruso) Paints "Lodoletta's" (Mme. Farrar) Picture. Act. II. Photos by White, N. Y.

## ROSEN HAS NOTABLE POPULAR SUCCESS

New Violinist Makes His Début in New York with Philharmonic Orchestra

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Jan. 12. Soloist, Max Rosen, Violinist. The Program:

*Symphony No. 2, in D Major, Brahms; Concerto for Violin and Orchestra in A Minor, Goldmark, Max Rosen; Symphonic Poem, "Tasso," Liszt; "Nocturne," Chopin-Auer; Caprice No. 24, Paganini-Auer, Max Rosen.*

The question of Max Rosen's popular acceptance was settled beyond all peradventure as he finished the first movement of the Goldmark Concerto. One of the most musical and representative gatherings of the season, and that included big and little violinists by the score, fairly stormed its enthusiasm in a pandemonium of applause that could hardly be said to fall short of the memorable acclaim of Heifetz two months past. A similar outbreak followed the second movement and an even wilder one the last, when the young American-bred, Russian-trained violinist returned some dozen or more times to the stage before the tumult subsided enough for the concert to go on. And when, after a couple of pieces with piano accompaniment that flew in the face of symphonic etiquette and wound up an orchestral concert in the guise of a violin recital, a fresh uproar arose and people bore down on the platform like a flock of matinée females. The newcomer found no way to escape except by adding several encores, having disposed of which the electrician came to his rescue by darkening the house and thus dispersing the reluctant throng. To all outward appearances the event consumed itself in blazing triumph. In a measure Max Rosen achieved what has of late been so freely predicted for him.

Having dutifully recorded these phenomena, the reviewer may be permitted to say something for himself. Promises of the most perilous extravagance have been held out on behalf of Rosen, parallels between him and Heifetz boldly drawn by those who heralded his coming. The classic injunction against comparisons becomes, for this reason, extremely difficult to observe. Moreover, Heifetz has all involuntarily established standards now generally and subconsciously taken to heart and inevitably applied to new violinists for whom great things are claimed. Heifetz and Rosen, being virtually of an age as well as products of the same tuition, cannot be easily dissociated in the public mind. Rosen proved himself last week a notable violinistic talent, capable of certain superlative beauties, but in the last analysis potential rather than mature or definitively consummated, intellectually and otherwise. He impresses one as the incarnate promise of a surpassing violinist, already conspicuously distinctive and individual, though still essentially in the formative stage. Heifetz is the accredited prophet of perfection. And he embodies at once the felicity and despair of his condition. Before the one youth the paths to the sun stretch invitingly in still unjourneyed distances; before the other, there seem no further paths to travel—it is as if the mathematical "limit" had been superhumanly attained.

The newcomer, modest, of prepossessing personality, a certain temperamental and emotional sense, appears a serious and sincere artist. There is, nevertheless, more in him of that intimate personal element that awakens amicable response than there is in Heifetz, though he has not the latter's imperial poise, aloofness and abstraction, nor his playing that clairvoyant, oracular quality which awes like some miraculous visitation, and reveals the interpreter as a kind of uncomprehending medium, a mouthpiece of the law of cosmic beauty.

It is a pity Mr. Rosen should have elected to introduce himself in the concerto of Goldmark, a tiresome, shallow and uninspired work that offers no occasion for the expression of moods deeper than a lame and impotent sentimentality. He played it in a style to make the most of what it contains. His tone, if not considerable in volume nor suffused with the super-terrestrial colors of Heifetz's, attains to a pitch of penetrating

sweetness at its best, though its absolute evenness can be called into question, especially on the G string, which lacks sensuous fullness and vibrancy and sometimes rasps. On the other hand, he possesses fairly good rhythmic instincts, an elastic bow arm, an artist's intuition of the phrase.

That flaws exist in Mr. Rosen's equipment it would be futile to deny. He does not play consistently in tune. Nor is his technique of the all-encompassing sort which, as in Heifetz, can be taken for fundamentally granted—which eliminates at the outset a basis for legitimate comparison of the pair. The Paganini Caprice, which, after all, he might better have left unplayed, revealed this fact relentlessly. Mechanical instability, however slight, defeats at the outset the pretensions which some of the violinist's champions have advanced for him. Mr. Rosen hardly approached the Caprice in a spirit primarily of musical exposition. He published it, unlike his famous colleague, as a show-piece, not a conception capable of idealistic enhancement.

Richard Epstein as accompanist supplied a worthy background in the short pieces. Mr. Stransky gave him good support in all but one portion of the concerto. The orchestral numbers of the evening, for comment on which space is lacking, were Mr. Stransky's battle horses, the Second Symphony of Brahms and the "Tasso" of Liszt. H. F. P.

## NEW YORK AGAIN TO BE SCENE OF OPERATIC CONFLICT

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appear with the composer conducting, and the other performances will be divided between Cleofonte Campanini and Marcel Charlier as conductors.

### Galli-Curci's Statement

Mme. Galli-Curci's final statement, telling of her decision to come to New York, reads as follows:

"The representatives of the Board of Guarantors of the Chicago Opera have within the week made one thing clear—that the New York and Boston schedules cannot be properly carried out unless I take part. In short, it seems that the répertoire for both cities has been made up on a basis of my participation in certain operas, which may not properly be given without me. I have made a new agreement by which I am to withdraw after Sunday's matinée. I shall rejoin the company in its second week in New York, opening on Jan. 28 as *Dinorah*. That will give me the two full weeks of rest I must have. My decision is the answer to the comic inuendoes that I have been afraid to stand the test of a New York verdict. Why should anybody who is sane think New York is harder to please than Chicago?"

### Chicago Opera to Give Four Sunday Night Concerts at Hippodrome

The Chicago Grand Opera Company will give a series of four Sunday night concerts at the Hippodrome under the management of Charles L. Wagner and D. F. McSweeney, who are the managers of Amelita Galli-Curci and John McCormack. Mr. Campanini will direct his full orchestra at each concert, and the principal stars of the organization will appear as soloists. Popular prices will prevail.

### Kahn Sees Operatic Waste

A special despatch from Chicago to the New York *World* quotes Otto H. Kahn, New York capitalist and member of the board of directors of the Metropolitan Opera Company, as follows:

"Experience has shown that no city can maintain two companies simultaneously at grand opera prices. The result is bound to be financial loss, or, in other words, economic waste. Moreover, the resulting competition tends to raise the salaries of artists and to that extent militate against placing opera on an economically sound basis."

"I believe in competition, provided it results in advantage to the public, but it must be borne in mind that even in an art undertaking, the tests of its answering to a popular demand and of the efficiency of its conduct is whether it can establish or come somewhere near establishing a financial equilibrium."

"For this reason I believe it would have been better if the Chicago company had gone to New York before the Metropolitan season, say Oct. 15, when it would have had the field to itself for a month. New York will be friendly and hospitable."

## STRANSKY REVIVES BRUCKNER'S FIFTH

Lengthy Symphonic Work Given by Philharmonic—Alfred Megerlin the Soloist

One needs to grow into Bruckner—and one really can if one studies the ultra-modern Austrian with willing receptiveness. There is much of the domination of the emotions by the mentality inherent in Bruckner's Fifth Symphony in B Flat, which Josef Stransky brought out at Saturday's afternoon concert of the N. Y. Philharmonic after an absence of approximately four years.

When the 'cello and contra bassi introduced the first adagio movement Saturday, and when the gradually accelerated momentum seemingly striving for a significant development, had elastically again reverted to the original adagio, an atmosphere at least, of intense expectancy had been created, which in itself is not to be underestimated. This symphony is frequently spoken of as being too "brassy." In this case the designation hardly seems just. The thickness of the violins in this movement, in conjunction with the vacillating tempi might refute such a malignantly intended by-word.

Here Mr. Stransky might have manifested still greater buoyancy. And then, from the first tone of the initial pizzicato to the last note of the second movement, one could note a transparency that should make it discernible for all those who really care to see that Bruckner had very much indeed to say. However, it is left to the Scherzo, the third, and by far the most appealing movement, in which

Bruckner, the hazy, manifests a lucidness of form and progression, that makes his much-mooted complexity seem but a myth. And then all the delightful filigree work striving towards and attaining a pregnant climax in the finale, adagio, reveals an extraordinary degree of musical inventiveness.

As before intimated, Bruckner should be given time—we in the meanwhile occupying ourselves a little more conscientiously with this composer, who, whatever his faults, was sincere in his convictions. But Josef Stransky deserves the fullest credit for his resuscitation of a work all too important to be relegated to the oblivion of interment. His honest interpretation was marked throughout by much regard for the elaboration of details, without losing sight of the outline as a whole. Here, however, as also in moments in the second adagio and finale, we might have appreciated a little more of the taut rein of the master, which Stransky has manifested often enough. It was not very consequential that the conductor utilized only eight brass instruments as a special feature, for the prescribed eleven, and that furthermore, instead of placing them separately behind and elevated to the orchestra, he simply had them stand up. The symphony was respectfully received, without though, evoking any perceptible manifestation of enthusiasm.

Followed Delius' languishing "In a Summer Garden," which tone-painting Stransky portrayed with a lavish coloring. The soloist, Alfred Megerlin, played Saint-Saëns' third violin concerto in B Minor, with considerable sombre energy. Conception and atmosphere were rather superior to his purely technical performance.

In conclusion, Stransky gave an inspired reading of the Hungarian March from Berlioz's "Damnation of Faust." O. P. J.

scored heavily, repeating "Roses in the Garden."

To the writer his most significant work in this group was his making the first one, "Play On," so moving, a song which in itself is not musically strong, and the tremendous dramatic intensity

## HARTRIDGE WHIPP IN SUCCESSFUL DÉBUT

Westerner Discloses Glorious Baritone Voice in New York Recital

Hartridge Whipp, Baritone. Recital, Aeolian Hall, Evening, Jan. 14. Accompanist, Richard Hageman. The Program:

*Handel, Recitative and Aria "From the Rage of the Tempest," "Hear Me! Ye Winds and Waves"; Caldara, "Come raggio di soe," Scarlatti, "O cessate di piagarmi," Legrenzi, "Che fiero costume"; Mendelssohn, "Lord God of Abraham," "Is Not His Word Like a Fire?" from "Elijah"; Korbay, "Play on, Play on," "Oh! the Earth Is Vast and Spacious," "Roses in the Garden Knowing," "Shepherd, See Thy Horse's Foaming Mane"; Massenet, "Vision Fugitive" from "Hérodiade"; Bryceson Treharne, "Remember Me When I Am Gone Away," H. T. Burleigh, "The Young Warrior," Deems Taylor, "Plantation Love Song," A. Walter Kramer, "The Relief," Hallett Gilberté, "The Devil's Love Song," Stanley R. Avery "Song of the Timber Trail."*

In this program—one of the very few recital programs without the German *Lieder* given in New York this season that were musically valid—Mr. Whipp effected what must be considered the most auspicious baritone débüt since Louis Graveure introduced himself in October, 1915. Mr. Whipp came out of the West and if New York's approval of his art is duplicated by other cities in the East, it is highly improbable that he will return westwards, except from time to time to fill concert engagements.

Mr. Whipp proved his right to serious consideration as an artist from his opening Handel offering. And as the evening progressed he heightened his artistic stature in his hearers' estimation with practically each new group. A glorious organ, wide in range, flexible in execution, is this baritone's possession. He has studied thoughtfully and made it completely his to command. Added to this is a fine intelligence, an appreciation of color, of mood, much dramatic sensing of situations—the ability convincingly to speak a word or two without using the musical tone on it—a lovely *mezza voce*, and finally enunciation clear and clean. The program gave Mr. Whipp ample opportunity to demonstrate that he knows the classic oratorio style of Handel, the later style of Mendelssohn (he did both airs thrice admirably), that he can make his voice richly sensuous, as in the Massenet aria; in the Korbay folk song settings he



Photo by Ira L. Hill  
Hartridge Whipp, American Baritone

which he brought to "Shepherd, See Thy Horse's Foaming Mane."

The American group was heartily applauded, Mr. Treharne's fine Rossetti song finding ready favor, the Gilberté "Devil's Love Song" arousing enthusiasm with its dramatic qualities fully realized by Mr. Whipp. He did the Burleigh song with great fervor and got an ovation after it. The Taylor "Plantation Love Song" in negro dialect found Mr. Whipp at home, Kramer's "The Relief," tense in painting the grim picture, and the jovial Avery "Timber Trail"—all were done with the touch of the real interpretive artist. The audience, greatly pleased, called Mr. Whipp out again and again. He added La Forge's "To a Messenger" and Whiting's "Fuzzy Wuzzy," both capably sung. Beautiful pianism and solid musicianship make Mr. Hageman's accompaniments performances of distinction. A. W. K.

## "WE'VE ALL GOT TO SEE IT THROUGH" IS MME. MELBA'S MESSAGE TO WOMEN OF AMERICA

Diva Starts School for Young Artists as an Effort to Help Solve War Problems—Unique Training That Students Receive at "Con Amore"—"Time for Idlers Has Gone By," Declares Melba—Having a Great Voice Does Not Make a Great Artist, She Says

THE wise folks say that one's home surroundings are always indicative of one's personality and characteristics. But it takes a striking personality to impress itself on a hotel apartment—especially an apartment that has only been "home" for twenty-four hours.

I didn't think this out quite so definitely one morning last week as I sat in Mme. Melba's apartment at the Plaza, waiting for a promised chat with the famous diva. There was just a comfortable "homey" air that enfolded one on entering. It might have been the books—Mme. Melba reads a great deal while on tour—or the roses, there were roses everywhere. A tall vase of American Beauties stood beside the piano, and a bowl of pale pink buds was placed beneath a framed picture of an elderly gentleman, whose kind eyes looked down from a face framed in snowy-white hair.

The door opened.

"Oh, were you looking at daddy?" The great singer took up the picture tenderly. "We were always quite inseparable, daddy and I. He went last year," she added simply.

"Are you comfortable, child? Take this chair, I think you'll like it."

Then the diva began to tell me of the school which she has established for young singers and about which I had come to ask.

### School Is a War Project

"So you want to know about 'Con Amore'? The idea came to me during the first year of the war. You know how our Australians suffered that first year—fathers and husbands and brothers going to the war; everyone agonizing over their dear ones, most of the girls who had talent had no money to continue developing it. No one complained, we are Australians," and she



© Bain News Service

An Intimate Study of Mme. Melba, Famous "Daughter of the Southern Cross," Who Is Concertizing in America This Season

students and I believe that twenty of them will become famous artists.

"I took in girls from all over Australia, every one that I believed had gifts and the determination to cultivate them. No, indeed, I am not limiting attendance at the school to those of Australian birth. One of my most promising students is from Chicago and another girl from whom the world will hear shortly is from Honolulu.

"I am always willing to hear students with promising voices, and if I believe they have the necessary qualities they are added to the student group at 'Con Amore.'

"When I speak of qualifications I do

beauty, see beauty! Why look at unlovely sights around one when there is the blue sky overhead?"

Mme. Melba's home is 28 miles outside Melbourne, yet she is present promptly at 9 o'clock every school morning to meet her classes.

"They all wear white, with the arm band of the school, 'Con Amore,'" she said, "it is such a pretty sight to see them clustered on the staircase, in their little white gowns, awaiting my arrival. We work in class always, and always with criticism made quite openly before everyone. As a result my students are not nervous when they débüt, for they are accustomed to continually appearing before an audience."

One of Mme. Melba's "Con Amore" students, Stella Power, is accompanying her on her American tour this year and is receiving most favorable comment.

### No Place for the Poseur

"I would advise any girl with a real gift to develop it," said the diva. "This is a workaday world, it is going to be more so for the next generation. We are going to need all the brains and vision and constructive power that we have to work out the great problems that the war has not so much brought as precipitated. Why should a woman, because she is a woman, deny her gifts their rightful development?

"But there is no place in the art of the future for the poseur, the idler with life, the pretender; we've got past that. I believe your women in America will respond to the demands of the times as nobly as the women of England and France, of Australia and Canada, but you have not done so yet—because it has not yet been necessary. Don't think that you can do your share in the present crisis by sitting comfortably at home and knitting—no matter how important the knitting is. Knit, yes, certainly. But at the same time find out what else you can do; get acquainted with your own possibilities. I have seen old, gray-haired women in England carrying sacks of coal; I have seen the most delicately reared women working in the munitions factories and on the farms. French women helped unload the supplies for the first American troops. They're doing it because we've all got to see it through, and we can't pick and choose our place to serve."

Mme. Melba is having a busy concert tour this year, that is taking her to cities all over the East and Middle West.

"I like the opera better, of course," she said. "No, I do not yet know when I shall first sing here with the Chicago Opera Company. I want you to hear Raisa when she comes. She is wonderful. Mme. Galli-Curci? Ah, why do people talk so and make such unkind surmises? Mme. Galli-Curci is a lady. I am sure that if she does not come to New York her sole reason will be because she is too utterly tired to do herself justice.

"Do I enjoy singing quite as well as ever? Ah, my dear, the joys of life deepen as one goes along, but one does not understand that at twenty. One must gain perspective, and that only comes with experience.

"One of the great pleasures of the last few years has been the opportunities I have had to bring pleasure to the men back from the front. I have not given large concerts, but in Melbourne I used to love to drop in at the hospitals, gather a dozen or so men about the piano and sing 'Annie Laurie' for them. Yes, I am to sing at one of the camps here, near Boston; Devens, I think it is.

"In the spring I go to California to rest for a time there this summer, and then to Australia and my beloved school for a while."

As I was going out a nice young man with a smile came in.

"You must meet the cherub," Mme. Melba exclaimed. (Frank St. Leger, the diva's accompanist, really does look cherubic.) And they chatted for a minute about the concert in Brooklyn the previous evening and their pleasure in the impression Miss Power had made.

"Goodby," she called cheerily, turning toward the piano, "and I shan't forget to have that picture taken for you with the girls just as soon as I get back to Melbourne."

MAY STANLEY

### Maria Barrientos Arrives in Havana—Makes Concert Tour This Month

Mme. Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, has informed her managers, the Metropolitan Musical Bureau, that she will arrive in Havana instead of in New York. She is expected this week in the Cuban capital, when she will leave immediately by rail for this city. Mme. Barrientos's first concert engagement was at Bridgeport, Conn., on Jan. 16. Later she leaves for a short tour prior to her operatic engagements at the Metropolitan.

held up her head proudly, "but the facts were there."

I think that last sentence made me see all Australian women through Nellie Melba, the song bird, who loved her native land so dearly that she took her name from its metropolis, her home city of Melbourne. I saw the steady march to the troop-ships of its thousands of volunteers—who with the Canadians have formed the flower of the Allied armies—men drawn overseas even as we are today for an ideal of service, and I saw the women who can stand up proudly today after three long years of agony to say, "We are Australians."

"I decided that the best work I could do would be to give an opportunity to girls with real ability," continued the diva. "There was a little Conservatoire in Melbourne that was having difficulties. I took it over and established 'Con Amore.' We have now one hundred

not necessarily mean that I expect them all to become great operatic or concert singers; some of them may have peculiar gifts toward teaching, for instance, and we need great teachers quite as much as we need great artists for the stage.

### Unkindness Taboo at "Con Amore"

"Of course, I insist on many things, but one thing especially," she flashed at me a whimsical smile, "that is that no student shall say unkind things about any one. If I hear of such an occurrence, I call the girl in and talk with her, get her started on the right mental track. One cannot be a great artist and harbor selfishness, narrowness and jealousy. Oh, yes, one may have a great voice with those undesirable qualities, but having a great voice does not make a great artist. There must be mental and spiritual as well as physical equipment. "I tell my girls to hear beauty, think

## ARTHUR NEVIN'S "A DAUGHTER OF THE FOREST" GIVEN PREMIÈRE BY CHICAGO OPERA FORCES

American Composer Comes in from Camp Grant to Conduct His One-Act Opera—Plot Is Unusual in Character, But Work Is Found Mournful and Weak on Dramatic Side—Rôles Enacted by Francesca Peralta, Forrest Lamont and James Goddard—Evelyn Parnell Makes Splendid Chicago Début as "Violetta" in "Traviata"—Repetition of Hadley's "Azora" Wins Composer Additional Praise—"Dinorah" a Prime Favorite with Campanini's Patrons

Bureau of Musical America,  
Railway Exchange Bldg.,  
Chicago, Jan. 12, 1918.

ARTHUR NEVIN'S new opera, "A Daughter of the Forest," was given its first performance Saturday afternoon, by the Chicago Opera Association, being used as a curtain-raiser to "Le Jongleur de Notre Dame." The opera, dedicated to Cleofonte Campanini, was conducted by the composer, who came in from his community singing work at Camp Grant for the purpose. The opera is in one act, divided into three pictures, its setting being a northern woodland at the outbreak of the American Civil War. The characters concerned in the story are a father, his daughter and her lover. The father, a woodsman, has trained his motherless daughter in his philosophy of nature-worship. When, through blind devotion to this philosophy, the daughter approaches motherhood, unsanctified by church or state, the father realizes that his philosophy is wrong. The distracted daughter finds escape in suicide, and the lover seeks death in battle. The libretto is by Randolph Hartley. Louis P. Verande was stage manager of the production.

The score was a combination of serious music, and lighter melodies more in the popular vein. The opera as a whole is too mournful, has too little drama, too little movement to become truly successful, the reviewer feels. The best musical writing was in the first picture, where Forrest Lamont and Francesca Peralta made the most of their opportunity. The writing in the second picture was less inspired, and in the third picture it seemed to have flowed away entirely. James Goddard sang the part of the Father with good tone. Both Mr. Lamont and Miss Peralta did surprisingly well with a limited opportunity. At times the orchestral score was highly pleasing.

"Le Jongleur de Notre Dame" was repeated for the second part of the performance with Genevieve Vix as Jean, and Hector Dufranne as Boniface. This performance was of the same high excellence reached in the former production. Miss Vix gave a satisfying impersonation of the half-starved Juggler, and Dufranne's Boniface was one of the best things he has done here. Gustave Huberdeau as the Prior sang with rich bass tones, and Octave Dua, Louis Kreidler, Constantin Nicolay and Desire Defrere were excellent as the Monks.

The repetition of "La Traviata" Saturday night was the occasion of the Chicago début of Evelyn Parnell, a young American coloratura soprano who has achieved success in Austria and Italy. Her success here was immediate, if the plaudits of the audience and the number of curtain calls be evidence of popularity. Miss Parnell's Violetta was a convincing impersonation, a plausible Camille, and her last act, so often neglected by "Traviata" singers, was entirely in character. She disclosed a voice of remarkable beauty, soft and velvety in quality, entirely free from hard edges, somewhat ethereal in its timbre, and faultless as to pitch. She sang with artistry, giving a combination of good singing and good acting.

Juan Nadal sang Alfredo with somewhat more sweetness than before, and Giacomo Rimini, as the elder Germont, gave a satisfying impersonation. Louise Berat as Annina, Constantin Nicolay as the Doctor, and Desire Defrere as Baron Douphol, were good in their parts. Giuseppe Sturani conducted.

Sunday afternoon "Cavalleria Rusticana" and "I Pagliacci" were repeated. Forrest Lamont sang Turiddu for the first time, showing the beauty of his tenor in the ease of his sustained singing of the "Siciliana." Francesca Peralta was very satisfying as Santuzza, singing the music well and acting acceptably. The other parts were taken by Jeska Swartz, Rodolfo Fornari and Louise Berat.

### Crimi a Superb "Canio"

Lucien Muratore still being bothered by a cold, Giulio Crimi sang *Canio*, for the first time since he joined the Chicago forces. He created a furore in this rôle, and had to repeat the Lament. Both in singing and acting he rose to great heights, and he kept his audience tense by the intensity of his dramatic work. Riccardo Stracciari sang the Prologue so beautifully that he was forced to repeat it. He made it a vehicle for some of the most glorious baritone tone that has been heard on the operatic stage. Anna Fitziu was an entirely credible *Nedda*, and she sang the Bird Song with clean, lovely tone and good vocalization.

Henry Hadley's opera "Azora" was repeated Monday night, with a good-sized audience in attendance. The music is melodious, excellently harmonized, full of energy and beauty. Hadley's handling of the concerted numbers proves him a composer of sterling worth. Given a good libretto with real drama and action to it, he should turn out something to rank with the best of the European operas. Anna Fitziu was again the star of the performance, and Forrest Lamont, Cyrena Van Gordon, Arthur Middleton and James Goddard bettered their singing over the first performance. Frank Preisch's *Canek*, too, seemed more worth-while than before. The composer conducted, and obtained splendid effects from the orchestra.

"Dinorah" was given its fifth performance Tuesday evening, with Amelita Galli-Curci in the title rôle. This is the most successful revival given in years, the opera being a favorite with the public, and offering grateful music to the singers. It had not been performed in Chicago, before Campanini revived it this season, since 1892. Mme. Galli-Curci had to repeat the last part of the Shadow Song, and Carolina Lazzari, as in every performance, was forced by the audience to repeat her Goatherd's Song, which her truly marvellous contralto makes a tonal delight.

### MME. HEMPEL SUES CRITIC FOR 'ATTACK'

Soprano Alleges Unfavorable Criticism Was Result of Personal Animus

Mme. Frieda Hempel, the soprano of the Metropolitan Opera House, has instituted proceedings against a critic who had written of her singing in such a spirit that the singer alleges he was inspired by her refusal to advertise in his paper. Mme. Hempel says that her action was not altogether personal, but that she was desirous of putting a stop to the abuses against which young artists are helpless, but which a singer of her established position could safely combat.

In commenting on the action which she has taken, Miss Hempel said: "In prosecuting this case I wish to make one point clear—I have no objection whatever to just criticism, but I do object to anyone attempting to extort money from me to prevent malicious reviews. Every artist has at some time or other received unfavorable reviews, and there doubtless are times when such reviews are justified. No artist objects to just criticism. Critics, like artists, however, are human and sometimes err in judgment, but successful artists of all time have recognized their indebtedness to the thorough musicians on the newspapers and magazines who have given them just and constructive criticism."

"But I think the time has come when artists should be freed from the attempt to extort money which is frequently made by certain publications. Artists of established reputation are beyond the influence of such malicious reviews, but they should come to the help of the thousands of minor artists who are building their careers and are unable to help themselves."

Miss Lazzari and Margery Maxwell, was also repeated.

### "Monna Vanna"

Fevrier's opera, "Monna Vanna," was given on Wednesday, its only performance this season, with Mary Garden in the rôle of *Vanna*, Lucien Muratore as *Guido*. Miss Garden perhaps never did poorer singing, but the audience could well forgive that in its admiration of the intelligent art of this singing actress. She made *Vanna* a pure, sweet character, winsomely beautiful to gaze upon, especially in the second act. Her acting made *Prinzivalle's* surrender to her purity entirely convincing. In the second act, also, Muratore's tenor was ravishing in its tonal splendor, glorious in the full-blown beauty of his vocal art. As always, he was an accomplished actor. Baklanoff's *Guido*, which was new to Chicago, made a good impression, although the music of the first act is not grateful to sing. Gustave Huberdeau gave a dignified, vocally rich and sonorous, impersonation of *Marco*. Octave Dua and Constantin Nicolay were good in the minor rôles, both as to voice and acting. Marcel Charlier conducted, and drew real beauty from the score, which has at times a rhythmic spirit that is delightful.

**FARNSWORTH WRIGHT.**

Galli-Curci Ill, 2000 Chicago Opera-Goers Demand Return of Money

CHICAGO, Jan. 12.—Galli-Curci and Muratore were scheduled to appear last night for the last time this season in "Romeo and Juliet," and despite the blizzard thousands ventured forth to hear them. Late in the afternoon Mme. Galli-Curci announced that she would not be able to appear, as she was ill in bed. Then Muratore declined to sing *Romeo* to another *Juliet*. So "Traviata" was substituted, with the result that some 2000 persons went away in a huff after demanding a refund of their money, which was immediately granted.

ence of such malicious reviews, but they should come to the help of the thousands of minor artists who are building their careers and are unable to help themselves."

Joseph Devaldos, who describes himself as foreign editor of *Music News*, a Chicago publication, is the defendant in the suit. Devaldos said that he was being sued by Mme. Hempel because he printed that "she sang 'Home, Sweet Home,' in 'The Daughter of the Regiment' with the feelings of a German who must have been thinking more of Berlin than of New York." He is further al-

leged to have said that she received no applause from real Americans and that whatever applause there was came from paid claquers.

## COAL SHORTAGE MAY HIT NEW YORK'S MUSIC

Threaten to Close All Theaters Three Days a Week on Account of Situation

New York's theaters and concert auditoriums face temporary closing this week as the result of the shortage of coal. Vigorous steps are being taken by the theatrical interests to prevent the Federal authorities from carrying out their reported intentions of closing places of amusement for three days a week.

They declare that theaters consume very little coal and that, besides paying enormous taxes, do much to dispel the gloom of war.

Under the war tax act music is classified as an amusement, but as the musical interests are without a central organization, they are powerless to act in the matter.

It has also been proposed that all places of amusement in New York be closed every night at ten o'clock. A ruling is awaited from Washington.

**Ursula Mellish Wins Laurels with the Beethoven Society**

Ursula Mellish, a soprano of unusual gifts, was the soloist on Saturday afternoon at a concert of the Beethoven Society in the Plaza Hotel. Miss Mellish is an artist-pupil of Mme. Adrienne Remenyi von Ende and her singing on this occasion reflected credit upon her teacher as well as upon herself. She was rewarded with spontaneous applause for her excellent singing of Tschaikowsky's "Pendant le Bal," Rabey's "Tes Yeux," the Leonora aria from Godard's Poème Symphonique "Tasso," and a group of songs in English, including Sibella's "Organ Grinder," Fay Foster's "Golden Days," and Koemmenich's "April."

At the Christmas musicale of the Women's Philharmonic Society, Amy Fay, president, on Dec. 29, the program was given by Dora Wagner, pianist; Eunice Prosser, violinist, and Vanston Lee, tenor.

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

From the curtained-off rear of a barber shop on the lower east side, without light or air, with no furniture but a dirty bed, a rickety table and a chair, to the platform of Carnegie Hall, with the New York Philharmonic at the back and a crowded house of music lovers, professionals, critics, in front—such was the experience of Max Rosen, the lad brought from Roumania as a baby to New York, who made his début in this city last Saturday night. Through the kind offices of public-spirited women and men, among whom the late Edward de Coppet was prominent, young Rosen was enabled after his first start at the Music School Settlement, to get a thorough musical education under the great Auer, who gave us Heifetz, Elman, Zimbalist.

Rosen's coming had been heralded by the press. He had been proclaimed to be a wonder. The word had gone out that he was superior even to Heifetz, whose sensational triumph has barely been recorded, so that the audience was keyed up to the highest point of expectation, a very dangerous position even for an artist of established reputation.

There can be no question of the generous welcome the boy received, of the enthusiastic applause which greeted him after the Goldmark concerto—an uninspired piece, by the bye—of the tremendous ovation at the end of the concerto, and later when he played without orchestra but with that master accompanist Richard Epstein at the piano. When he finished with Auer's arrangements of a Chopin "Nocturne" and a "Caprice" by Paganini, the enthusiasm was so great that the crowd swept down to the footlights and continued applauding until the young man came out again and again and finally gave two encores.

An undoubtedly great musical talent! A most pleasing personality. Musically appreciated of a high order. But not yet the finished artist, the virtuoso that ill-advised enthusiasts proclaim him to be.

I am in accord with those who believe that a better judgment of his talent will be possible after his first recital. Giving due weight to the fact that he did not appear to have, by any means, as fine an instrument as Heifetz has, that it was a tremendous trial to bring him out with such an orchestra as the Philharmonic, it must be admitted that there were times when his playing seemed a little rough, his intonation faulty. However, one thing is certain. He has a cantilena that is surpassingly beautiful and, while he has not a big tone, it is very delicious.

If I were to endeavor in a few words to contrast him with Heifetz, which I hesitate to do, though it has been forced upon me by his friends and what has been said in the public press, I would say that Heifetz represents the highest degree of technical accomplishment, of intellectual grasp, of superlative finish in all he does, yet with a certain coldness which seems to go with the great intellectuals in instrumental playing.

Rosen appeared to me more human, and, therefore, more fallible. And it is right in this that his friends have the promise of great future development.

If we contrast for a moment the child of humans and the offspring of all else that lives and flies and swims, we perceive one great difference. All living nature, outside the human, comes into life fully equipped, its destiny settled. No sooner has the chick gotten out of the egg, be it from under the hen's wing or an incubator, than it starts to scratch for a living. And that is all it knows. Its fate is sealed, its life settled beforehand.

Little or nothing can be done with it. The hen or lion of today resembles exactly the hen or lion of Nero's time.

The human offspring, however, comes into the world the most incomplete, the most helpless, the most ill-equipped, the most susceptible to injury, that it is possible to conceive. But herein lies its power of adaptation, so that as it grows and develops it is capable of vast change.

This is particularly true of those who enter the artistic world. And it is here that Rosen offers opportunity of wonderful development, and it will be in the line of what we call "temperament," of the possession of which he gave unquestioned proof. As he grows and develops so will his technique, which is as yet by no means perfect. But in his very immaturity he offers possibilities, in the future, of great things.

Nothing, in my judgment, can impede his progress more than to have him believe that he is already a virtuoso of the highest rank, with a technique that is almost impeccable. To say this of him is not to tell the truth.

As a New York boy—for that is what he is—we may be proud of him. He is another testimony to his world-renowned teacher, Auer. He deserves all possible encouragement. But he has not yet reached the heights and he has a long way to go.

There is an old proverb which says, "He is my friend who tells me the truth." If young Rosen can realize this and remain unspoiled by the flattery of the injudicious, turn a deaf ear to those who would applaud him to the skies (often for their own personal ends), if he can cultivate his mentality, become an all-rounded, fine mind through an interest in literature, in art, in the drama, as well as in music, it is possible for him to justify the hopes of his true friends, even if he cannot justify the applause of his would-be friends to-day.

\* \* \*

Once again the Metropolitan Opera House has scored a notable success, with its production at the Saturday matinée, last, of Mascagni's "Lodoletta." Again Gatti and his able assistant Ordynski have shown that it is possible for them to produce a *première* that positively astounds by the smoothness with which the performance is carried through to the end, in triumph, something positively unknown in the opera houses in the rest of the world.

Frankly, however, the truth is that the success went to the performance, rather than the opera itself, though there is in it much to please, much to admire, and much that should make it popular.

In the first place, the story, founded, as you know, on Ouida's tale of "Two Wooden Shoes," while simple, has a strong appeal. It tells of a great painter who goes with some friends to a little town in Holland, falls in love with a poor little maiden, who returns his affection. He rushes away from her, goes back to Paris, lest he should offend. Then the little maiden, yearning for his affection, follows him to Paris, to die in the snow outside his villa, where he is entertaining some friends, while the joyous crowd outside, celebrating New Year's Eve in carnival style, floats by.

The opera is likely to draw and take its place in the répertoire of the Metropolitan because it offers an opportunity to Signor Caruso to do some of the most beautiful singing I ever remember him to have done. As the kindly disposed, generous painter he had a rôle which was undoubtedly sympathetic to him. Maybe that had much to do with his most appealing performance. True, he had sung the opera in South America several times, and so had had some experience with it besides the rehearsals here.

Why is it, I asked myself, that Caruso, who did not make a success in "Armide" and in "Julien," should carry all before him in "Lodoletta"? I think we can find the answer in the fact that the great tenor is one of those really unaffected, sincere natures, to whom any rôle appeals which strikes a true, human note. The artificial, however clever, does not touch him. He may endeavor to present it, but he does not know what to do with it. This was certainly true of his performance in "Julien," which always seemed to me to be the product of midnight suppers, absinthe and Montmartre.

As Flammen, the idealist painter, who protects the little country girl whose charm and beauty had won him, but who cannot forget her, and who finally cries over her dead body as he finds it in the snow, Caruso had something that touched him. And that it was, no doubt, which gave his interpretation the genial warmth, the sincerity and, above all, the nobility and dignity which the part called for. His very appearance in the first act, with a beard and a well-fitting brown artist's velvet suit, was a success. From then on there was not a moment

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 109



Max Rosen, the New York Roumanian Boy, Who Made a Successful and, Indeed, Sensational Début in Carnegie Hall, Saturday Night

when he did not have the audience in the hollow of his hand.

Barring a little tendency to over-act at the opening, Geraldine Farrar ably seconded Caruso's performance in a rôle that also seemed to appeal to her. She looked lovely in her costume and sabots. Naïve and sweet all the way through, she was particularly powerful in her death scene, where she was true to type and so was far more effective than had she endeavored, as she sometimes does, to step out of the rôle and over-act. She sang also better than I have heard her for some time, and in the scene between her and the artist rose to a great height, because her presentation was absolutely natural and never, at any time, forced.

In a minor rôle Amato gave again one of his remarkable and characteristic representations. Though at times he seemed as if he was hot in his best voice, yet in the one chance he had he showed himself to be still the great singer and artist that he is.

A hearty good word should also go to de Segurola, for a small character bit in which he managed, as usual, to shine. Didur, too, as the old father-father of *Lodoletta*, gave strength to the cast.

Moranzoni conducted the work with fine musicianly understanding, and so greatly aided in the unquestioned success of the performance.

There is a chorus of boys and girls in the first act, when they present *Lodoletta* with some flowers, which aroused the enthusiasm of the audience. Here and there, too, through the opera, were many choice morsels. But of the work itself, it seemed to me as if it was just a little thin, and above all, deficient in melodic inspiration, which we had a right to expect from Mascagni.

The reception by the audience was unquestionably enthusiastic, especially as you know that matinée audiences are not disposed to express themselves as

warmly as the audiences at night.

Curtain calls there were many. Most of these were genuine and came from the house. The final few came from the claque.

To those who love a sweet, charming and romantic story, to whom the tragedy of a poor little girl who falls in love with a great painter has a strong appeal, this opera will no doubt recommend itself warmly. But, when all is said and done, its success will be principally due to the scenery, to the fine *mise en scène*, to the charm of the wonderful performance given by the artists, the chorus, the orchestra, rather than to the work itself.

\* \* \*

A good many operagoers seem to be agreed that Frieda Hempel's performance in "The Daughter of the Regiment" is about the best thing that she has done in a long time, both vocally and dramatically. That, too, seems to be the consensus of opinion on the part of the press. It is all the more to her credit, as she has been pretty hard worked this season and has been of notable assistance to the management.

I am glad to see that Mme. Hempel feels sufficiently assured of her popularity with the public and her standing with the press to expose the machinations of a certain class of musical papers which have long infested the profession and the musical world, to the discredit of legitimate newspaper enterprises.

It seems the lady has instituted proceedings against the New York representative of a little Chicago musical sheet which never had much circulation and influence. As Miss Hempel says, the minor artists are helpless. But one of her reputation and position can stand the fight. As she says, further, artists do not object to an unfavorable comment which may be justified. But there is a vast difference between that and a malicious

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

statement deliberately calculated to injure an artist and which has absolutely no reference to her performance.

It seems that the representative of the Chicago sheet wrote that in her singing of "Home, Sweet Home" at the Metropolitan during the performance of "The Daughter of the Regiment" Miss Hempel did so "with the feeling of a German who must have been thinking more of Berlin than of New York, and that the applause which she received came from clackers paid by her or her friends, and that no real American applauded."

This is so distinctly libelous that I am glad to know that the matter is to be taken up by District Attorney Swann. It is high time that drastic action was taken with regard to the type of so-called musical sheets which pose as legitimate enterprises, but which in reality are not primarily published as newspapers at all.

It is particularly cruel at this time, when naturally the public mind is excited on the question of all persons of German nationality, that such an attack should be made, which is wholly unwarranted, for Mme. Hempel is to become an American citizen and will soon marry an American.

These disgraceful attacks, however, are not by any means confined to artists of foreign birth. Only a recent instance was afforded in the case of one of the most meritorious and popular of our young American singers, a woman of blameless life who has worked her way up to the very top rank of the profession by unremitting effort and distinct artistic accomplishment. She recently has been suffering from a nervous collapse and was forced to cancel many of her engagements, simply because before the war she had been engaged to a very fine young German officer. Since the war broke out the engagement was broken off. This, and some remarks which were credited to her, but of which there is absolutely no evidence whatever that she ever made them, caused the report to be spread by the disreputable elements that disgrace the profession and the musical press that she was a German spy. A more cowardly, wicked and unfounded aspersion was never made upon a reputable artist.

So I, for one, say:

"Congratulations, Miss Hempel! And I trust that you will not be deterred from your purpose to see the fight through to the finish, for you are championing a great cause."

The head center of the old ring that at one time terrorized this country and Europe died not long ago, a fugitive abroad, but he left lackeys behind him that are endeavoring to carry on the game at the old stand. A little wholesome prosecution will not do any harm.

\* \* \*

An incident has lately come to my knowledge which bears strongly on the recent claim by Dr. Muck that he is a Swiss citizen.

By the bye, let me say that there are German Swiss, French Swiss and Italian Swiss, so that it is possible for a man to be a Swiss citizen and also a German citizen.

It seems that Rudolph Gans, the Swiss pianist, who played with Dr. Muck some time ago, after the concert courteously expressed his appreciation of the splendid manner in which the orchestra had supported him, to which he added the hope that they would meet again before long. Dr. Muck is said to have replied:

"I am afraid not. I think that before long I shall be interned."

This goes far to show that at the time Dr. Muck had not conceived the idea of claiming to be a Swiss citizen, or even if he did, that his Swiss citizenship would be recognized.

The Swiss legation in Washington has promised to make a report on the matter, but so far has not done so.

\* \* \*

On the page of the program of the concert recently given by the Boston Symphony orchestra at Carnegie Hall, the following comment was printed:

"Etiquette forbids the conductor to acknowledge applause for the national anthem."

Some seem to find fault with this, as

reflecting upon Dr. Muck. I do not so view the situation, and must candidly confess that it looks to me a good deal as if people wanted to rub it in on the poor doctor, who certainly has troubles enough without having to suffer for things for which he is really not to blame.

It is enough that Dr. Muck played the anthem, though when he did it seemed as if it was with the purpose of making it ridiculous, by the interpolation of all kinds of variations. That, however, is a matter of opinion. That it is perfectly proper for the doctor not to respond to the playing of the anthem when the applause comes is to me a matter of common sense. Certainly people do not applaud the way he played it. When they applaud the anthem it is an expression of their patriotic feeling.

So, presuming that the audiences which go to the Boston Symphony concerts are fairly musical, and also fairly intelligent, no one could dream for a moment that when they applauded the playing of the anthem they desired to give Dr. Muck recognition for the manner in which he played it.

How differently was the anthem played by Moranconi and his orchestra, for instance, before the curtain went up on the première of "Lodoletta."

And how the audience, beginning somewhat diffidently, gradually rose to full-voiced song.

With what spirit and simplicity Stran-sky, that night, gave the anthem with his men of the N. Y. Philharmonic.

No, my dear Doctor Muck! When you and the Bostonians play the anthem and the audience applaud, 'tis neither for your conducting nor for the insincere, drowsy and banal playing of your men—'tis for the anthem.

\* \* \*

There is a new star rising on the musical firmament of which great things are prophesied. I refer to Maria Condé, whose ability as a singer was discovered, I believe, by Frank La Forge, the well known composer and teacher. The lady sang the other night at the Metropolitan concert, without much, if any, preliminary notice, and received an ovation which was all the more to her credit as it is said she sang without any rehearsal with the orchestra, something which, a little bird tells me, considerably stirred up our good friend Giulio Gatti-Casazza when he heard of it, for Gatti is very fair in such matters, especially to debutantes. And it is particularly his fairness which has made his operatic family so devoted to him.

\* \* \*

The young stars will have to go through considerable experience before they can begin to reach the older ones in the way of getting extended stories into the papers.

Here is our good friend Nellie Melba, of international fame, Melba of Australia, only here for a short time, for a brief season with the Chicago Opera Co., yet she has already broken out into big headlines and a story of her connection with Oscar Hammerstein that reads like something from the Arabian Nights.

It seems that at the time when Oscar was running the Manhattan Opera House he came to see the great diva in Paris, with a strong letter of recommendation from Maurice Grau. Melba was at first determined that she would not go to the United States, especially to join a new company, but Hammerstein came every day, each day raising the limit of the amount he was willing to pay for each performance. He got as high as \$3,000, but still she refused.

But let Mme. Melba tell the rest of the story in her own words. Said she:

"He came back the next day, very insistent. He offered me a bundle of bank notes, as if to assure me that he possessed real money. 'You must come, madame,' he shouted. 'I will give you \$3,000 a performance.' 'I will not go to America,' I repeated with growing emphasis.

"'Yes, you will,' he declared, and then began scattering bank notes from one end of the room to another. The piano, furniture, everything was covered with 100 franc notes, like leaves. Then he rushed out, saying: 'I am sailing tomorrow. I will see you in ten days.' When I gathered up the money I found that it totalled 100,000 francs. I turned it over to the Rothschilds, my bankers, afterward, and there and then decided Mr. Hammerstein was in earnest.

"He was a man of remarkable personality, and I shall never regret the experience of meeting him and being in his

company at the Manhattan." So much for Melba and her story.

Now I have heard of rooms after a tragedy being deluged with gore, or after a wedding breakfast strewn with flowers, or after a poker game with cards and empty bottles. But I have never before heard of a room strewn, piano, furniture and everything else, with hundred-franc notes like leaves, which, when gathered up just exactly totalled 100,000 francs. It was not 99,000. It was not reduced from 100,000 to 95,000. It was just exactly 100,000 francs.

The sight of Oscar Hammerstein strewing around that large amount of cold cash in a perfectly reckless manner makes my mouth water. But, as the old story goes, *se non è vero è ben trovato*.

\* \* \*

The news that Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra, and who, you may remember, had been interned as an enemy alien but who had been immediately released from the jail at Dayton, Ohio, has been re-arrested and this time sent to Fort Oglethorpe, in Georgia, would indicate that the Government had in its possession information with regard to the Doctor which had determined its final action.

At the time of his first arrest I told you that it had been reported that he had expressed himself, even before we got into the war, in a very improper manner with regard to President Wilson, and I also told you that a well-known manager was authority for the statement. The Doctor's second arrest warrants me in giving the facts as they have come to my knowledge.

Mr. Charles L. Wagner, the manager for McCormack, Mme. Galli-Curci and other prominent stars, is authority for the statement that Dr. Kunwald had expressed his regret that someone had not gone to Washington and put a bullet through President Wilson. Mr. Wagner said that he had been so incensed at this that he had refused to permit any of his artists to play with the Cincinnati Orchestra.

The Doctor's re-arrest looks as if the Department of Justice had evidence that the Doctor had forgotten what he owed to the hospitality which has been so generously accorded him in this country.

\* \* \*

So Galli-Curci is to sing here after all. This is what I expected. I do not think any credence should be given to the various reports that have been circulated through the press and musical circles, some to the effect that she simply had declined because she wanted to get more money out of her manager, Cleofonte Campanini, others that the whole fuss was simply a press-agent stunt,

others that she had made certain demands with regard to rôles which Mr. Campanini had refused.

The whole matter is a good deal as I told you, namely, that she had been over-worked and was determined not to appear before a New York audience until she could be at the best of her powers. This has now been arranged satisfactorily.

With regard to her having in any way sought to use the opportunity to terrorize our friend Campanini into giving her more money, she is far too sensible and far too honorable a woman to have done anything of the kind. She is not that type.

With regard to the report that she was afraid to appear in New York City, to risk the criticism of the press and the musical public, she has disposed of that herself by simply saying that she did not know that there was anything in New York, either in the way of a critic or a music lover, that was superior to anything that she had already met in Chicago. You can imagine how gracefully this has been received in Chicago.

No, Madame will sing here, as I expected all along she would do if she could secure at least a couple of weeks' rest from her hard work this season, and I am confident that she will make the success and, indeed, sensation that we expect, for, if some of the best judges can be credited, she is to-day the greatest coloratura singer in the world.

A word more. One press report stated that she had said that Campanini, her manager, had her by the throat. Some of the enterprising newspaper men built up on this a story of a personal encounter in which Campanini was made to drag her all around the room in his anger, somewhat in the manner in which Bill Sykes, you remember, disposed of his unfortunate lady love. Mme. Galli-Curci has explained that when she said that Campanini had her by the throat, she meant purely in the sense of a signed and written contract which bound her to him for certain performances. Sorry to spoil a good newspaper sensation, but that's the truth, says Your

MEPHISTO.

Reed Miller Wins Laurels in Boston Performance of "Messiah"

Reed Miller, one of the best of American concert and oratorio tenors, scored again recently in the performance of Handel's "Messiah" with the Handel and Haydn Society in Boston. It was the eleventh time that he sang the work with this famous organization.

Max Rosen's first engagement outside of New York City will be at the University of Michigan, Ann Arbor, on Feb. 15.

## =NAMARA=

Lyric Soprano



© Ira L. Hill

Mme. Namara, lyric soprano, gave a recital at the Princess Theater yesterday afternoon. Her voice has quality, her enunciation is clear, her art is unmistakable and her personality is gracious. Such a combination in the intimacy of the little theater could not fail to give enjoyment to the capacity audience that held many musicians of note.

SYLVESTER RAWLING,  
*Evening World*, Jan. 9, 1918.

A stone-deaf man would find a song recital by Mme. Namara delightful, but to a man with open ears the beauty of the singer, the wonder of a frock of many colors built in the oblong hoop-skirt manner, the harpsichord and the floral tributes were only a part of the pleasure afforded by her recital at the Princess Theater yesterday afternoon. Mme. Namara also sang, and in a voice dowered with the freshness and the strength of youth. The total effect of her performance was a rare loveliness and charm.

PITTS SANBORN,  
*Evening Globe*, Jan. 9, 1918.

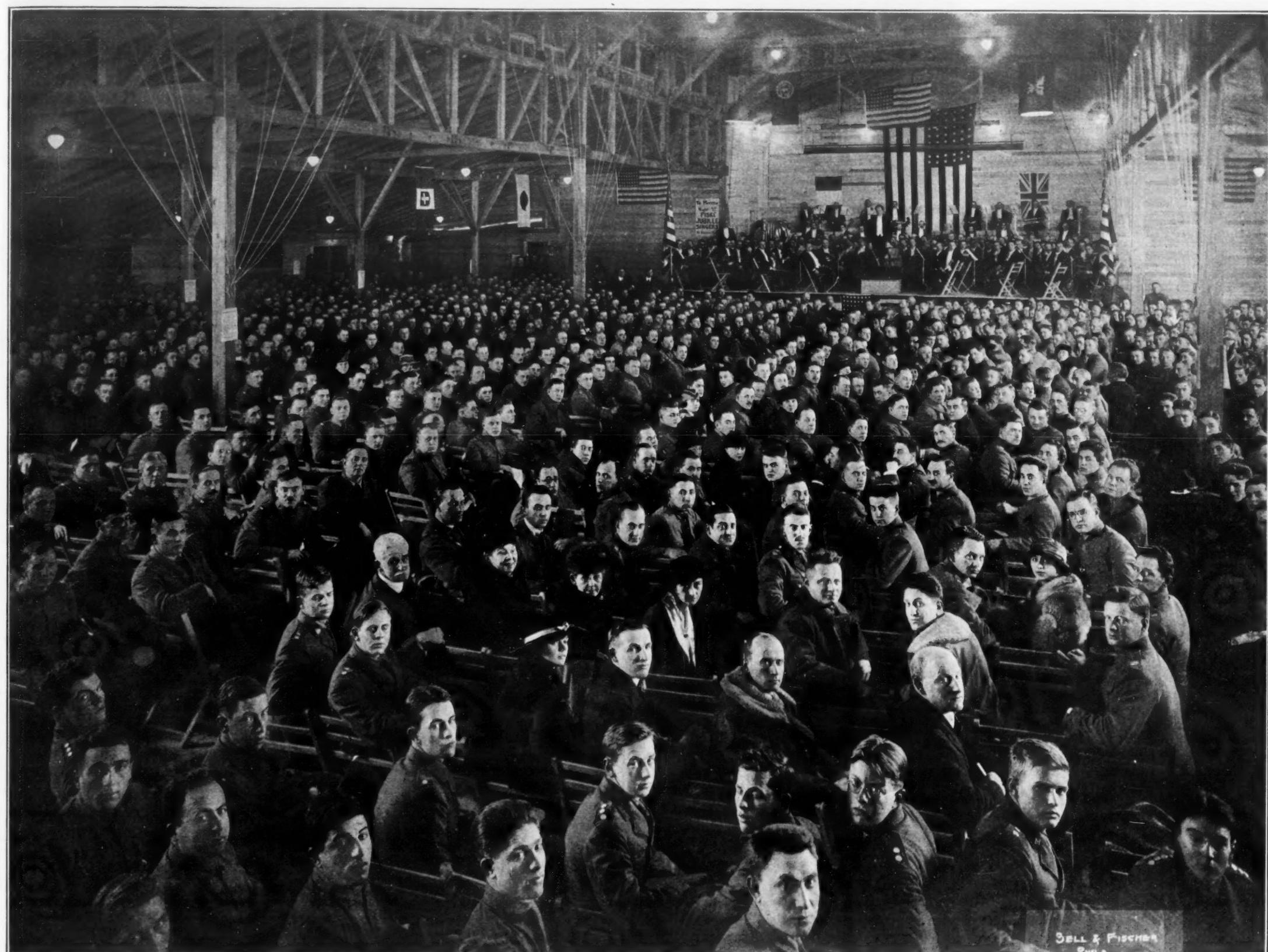
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## CAMP DIX GIVES OVATION TO STOKOWSKI FORCES



Another Demonstration of the Popularity of "High-brow Music" Among Our Soldiers—Interior of the Camp Dix Auditorium When the Philadelphia Orchestra, Under Leopold Stokowski's Direction, Gave a Concert for the Men of the Great Cantonment at Wrightstown, N. J.

**CAMP DIX, WRIGHTSTOWN, N. J.** Jan. 7.—About 4000 officers and men of this command heard Leopold Stokowski and his orchestra, the Philadelphia Symphony, give a program at the Central Y. M. C. A. Auditorium on Jan. 2 that was almost entirely made up of Tschaikowsky compositions.

A mile away over the snow blanketed reaches of the cantonment was heard the militant yell of the brasses through the thin walls of the auditorium, and the explosive cheers of the soldier audience for something that seemed closely to touch its inner spirit.

Stokowski and his men got an ovation. Their concert—a war contribution of the

musicians themselves and the Orchestra Association—was by far the most ambitious entertainment yet arranged at the camp. The program included the Symphony "Pathétique," the "Casse-Noisette Suite" and the Overture in which Tschaikowsky celebrated the beginning of Napoleon's retreat from Moscow.

The orchestra went to camp in a special train and under the wing of Alexander Van Rensselaer, president of the Orchestra Association. The Auditorium was packed to the doors. Almost every officer in camp was among those present.

The musicians played with remarkable spirit and enthusiasm. When Mr. Stokowski loosed his heavy artillery he wrung murmurs of admiration from those officers whose work is such as to

endow them with an intense reverence for the arts of precision. "When the 100 million people in the United States are organized as those chaps are," said one ranking officer of the Signal Corps, "we can lick the Huns of this and all other worlds."

Noah Swayne, of the Orpheus Club, sang "The Battle Hymn of the Republic" in the intermission after the symphony and was forced to answer two recalls. The orchestra accompanied him. The musicians played "America" at the opening of the concert and closed with "The Star Spangled Banner." A group of trumpeters paraded the colors in the auditorium at the close and the entire audience, as well as the orchestra, stood during the ceremonial.

The members of the orchestra walked from the train to the auditorium and walked back to the station after the show. They were entertained on their arrival at the new Hostess House of the Y. W. C. A. Mr. Stokowski, Mr. Van Rensselaer and Mr. Bok were guests of the division officers mess at dinner.

**Heifetz Giving Fourth New York Recital on Jan. 29**

Jascha Heifetz will give a fourth recital in Carnegie Hall on Tuesday afternoon, Jan. 29, with André Benoit again at the piano. The young violinist played to a packed Symphony Hall in Boston recently. His second Chicago recital was another recent event.



Just After They Reached Camp Dix the Photographer "Caught" the Members of the Philadelphia Symphony Orchestra Gathered About the Red Cross Building

Photo by Bell & Fisher, Philadelphia

## HUMANITARIAN CULT RESUMES ITS CONCERTS

First After-Holiday Program Presents  
Four Artists of Prominence—  
Cecil Arden Heard

The usual large audience was present at Carnegie Hall on Tuesday evening, Jan. 8, for the Humanitarian Cult's first concert of the post-Christmas season. Cecil Arden of the Metropolitan Opera Company, Max Gegna, Mollie Margolies and Mischa Violine formed the group of artists who presented the admirable program arranged and who were most warmly greeted.

Miss Arden, who was accompanied by M. Buzzi-Peccia, opened her song group with the "Che Faro Senza Euridice" of Gluck, followed by Saint-Saëns's "The Swan," arranged by Gena Branscombe, and the Buzzi-Peccia "La Morenita," which met with so much applause that the singer was obliged to add two additional offerings to her programmed numbers.

The length of the program, which included an address by Mischa Appelbaum and a reading by Miss Mannheimer, made it ten o'clock before the other artists appeared. Max Gegna's fine artistry as a 'cellist was again evidenced in the numbers offered—the Andante from a Dvorak Concerto and a Popper Polonaise. Mollie Margolies, pianist, was welcomed in three offerings that included a Granados Dance, the Glinka-Balakireff "Lark" and the Liszt Rhapsody No. 12. Mischa Violine's programmed numbers included two Kreisler arrangements, the Pugnani Praeludium and Allegro and Dvorak's Slavonic Dance in E Minor, No. 2.

It was to be regretted that the over-crowded program did not afford these artists the opportunity to which their fine musicianship was entitled, but in spite of the lateness of the hour their offerings were received with the most emphatic appreciation.

### ELEANOR SPENCER SCORES TRIUMPH WITH BALTIMORE STRING QUARTET

Eleanor Spencer, the gifted American pianist, scored a notable success on Jan. 8, when she appeared with the Baltimore

String Quartet, playing Schumann's Piano Quartet in E Flat, at the Peabody Institute, Baltimore. She was heard with the Sinsheimer String Quartet at White Plains, N. Y., on Jan. 2, and will be assisting artist with the same organization at its concert at Rumford Hall, New York, on Feb. 2, for the benefit of the Polish Relief Fund. She gives a joint recital with Louise Homer at the Bellvue-Stratford Morning Musicals in Philadelphia on Feb. 4 and appears at a New York *Globe* concert on Jan. 27.

### "MESSIAH" SUNG IN CAPITAL

Oratorio Section, a Community Body, Earns Praise in Initial Appearance

WASHINGTON, D. C., Jan. 10.—Under the direction of Sydney Lloyd Wrightson, the fifth annual presentation of Handel's "Messiah" was given by the Oratorio Section of Washington. The solo parts were creditably sustained by Netta Craig, soprano; Mary Jacobs, contralto; Richard Backing, tenor, and Robert Maitland of New York, bass. The choruses did excellent work. The proceeds, in the form of a voluntary contribution, were turned over to the Red Cross.

This was the initial appearance of the Oratorio Section, which is the outgrowth of the former Oratorio Society. It is, as Mr. Wrightson describes it, "a community chorus for the presentation of classic works." There are no dues attached to the organization, which will give performances for educational purposes and for charity. The Oratorio Section, which has 225 members at present, is due to Mr. Wrightson's zeal to keep alive classic works in this city. He is desirous of increasing the membership and earnestly invited the "men in uniform" to join, some of whom have already heeded this call. W. H.

### EMMA ROBERTS ENGAGED FOR WORCESTER FESTIVAL

Among the artists engaged for the Worcester Festival next October is Emma Roberts, the contralto, of New York. This will be Miss Roberts's second appearance under the baton of Dr. Arthur Mees, as she was one of the soloists at last June's festival in Norfolk, Conn.

## AEOLIAN HALL

Saturday Afternoon

JANUARY 26th

at Three O'clock

## BENEFIT CONCERT BY HAROLD BAUER

In Conjunction with The Society of the Friends of Music for the Benefit of

### "L'Aide Affectionnée aux Musiciens"

(Paris)

THE object of "L'Aide Affectionnée aux Musiciens" is to help the families of musicians whose means of livelihood have been completely cut off during the war. Aid is rendered in many different ways—by gifts of money and clothing; by furnishing free medical assistance; by sending children to vacation camps. Already nearly 30,000 francs have been collected for the Society here in America, and forwarded by Mr. Bauer (who is the official representative of "L'Aide Affectionnée" in this country), and a supreme effort is to be made to help these unfortunate people through another winter—the fourth since the war began.

The entire receipts of this concert will be given to the funds

Management: Loudon Charlton

of "L'Aide Affectionnée," all expense being paid through independent contributions.



### PROGRAM

1—SCHUMANN  
Fantasia, Op. 17

2—CHOPIN  
Sonata in B Minor,  
Op. 58

3—SCHUMANN  
Scenes from Childhood

4—CHOPIN  
Nocturne in F-sharp  
Fantasie Impromptu  
Ballade in G Minor



Mason & Hamlin Piano

Notable and impressive to a marked degree have been the successes of

## JACQUES THIBAUD



The brilliant French violinist's return to America last season, by permission of the French government after a protracted term of service in the army, was heralded as a truly important event. So deep an impression did his playing make, and so great was his popularity, that an extension of leave was granted.

### THIBAUD'S TRIUMPHS THIS SEASON HAVE BEEN OVERWHELMING

*H. E. Krehbiel, of the New York Tribune, describes Thibaud as:—*

"—the poetic messenger of an exquisite artistic evangel, swayed by lovely and lofty emotions, serene, tender, reposeful, convincing, inspiring."

THIBAUD WILL REMAIN IN AMERICA THROUGHOUT THE SEASON. FOR THE FEW DATES STILL AVAILABLE, WRITE LOUDON CHARLTON, CARNEGIE HALL, NEW YORK.

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## How Milwaukee Made Its Civic Orchestra a Success

Manager Joseph C. Grieb Relates Fundamental Ideals and Purposes of City's Organization, Which Gives Good Concerts at Charges of Ten and Twenty Cents—Psychology of Average Audience Must Be Taken Into Account—Works of Marked Melodic Appeal Should Form Backbone of Programs—Methods of Interesting the Public

MILWAUKEE, WIS., Jan. 7—"What are the best ways of making a civic symphony orchestra a success?"

This question was asked Joseph C. Grieb, manager of the Milwaukee Auditorium Symphony Orchestra, perhaps the first organization of its kind in the country and the first of its kind to become an assured financial success as an established civic music enterprise, with an artistic standard attained that is worthy of high interpretative ideals and legitimate musicianship. Before giving Mr. Grieb's answer some facts relating to the orchestra's history and the manner in which it is maintained may be appropriate.

The Auditorium Orchestra, let it be known, is the pet hobby of the Auditorium board of directors and the city aldermen. They have so much faith in it that they are willing each year to risk undertaking the appropriation of \$3,500 to give the orchestra's season a fresh start annually; and they do not quail at deficits, most of which to date have been fortunately small. The outstanding figure in the group of persons who conceived the civic orchestra idea and realized it is Mr. Grieb, manager of the city Auditorium. Mr. Grieb is a dynamic gentleman, the soul of optimism; he loves music as well as he loves to transform possibilities into realities; his energy, ability to get things done and his unshaking faith in music as a socializing and educational force are perhaps largely accountable for the interest of the aldermen, the board and civic groups in the Auditorium Orchestra. The late Charles E. Sammond was likewise one of the promoters of the idea to give the public symphonic music at ten and twenty cents; William George Bruce, and Emil Seidel, first Socialist mayor of Milwaukee, were also valiant apostles of the idea, and Herman A. Zeitz as director put the orchestra on the map musically.

The orchestra grew out of two years of band concerts which the city Auditorium promoted. One would think band concerts would appeal to a larger audience with money to spend for Sunday entertainment than an orchestra, but the present symphonic organization has been the greater success. The city council a few days ago received a report showing an increase of twenty-five per cent in the attendance at the concerts for November, over last season. This is one little item that marks the growing popularity of the orchestra, and it is steadily gaining in public esteem, civic usefulness and artistic strength. The December attendance was not quite so large, but this was due to the huge turnout at the Sousa concerts, to bad weather and coun-

ter attractions rather than to other considerations.

### Please the People

"If I may assume to answer such a broad-gauged question," said Mr. Grieb, "I might say that, in a general way, it is of prime importance to have a good di-



—Photo by Stein

Joseph C. Grieb, Manager, the Auditorium Symphony Orchestra of Milwaukee

rector and orchestra, the point of view, and the purpose behind the orchestra.

"To my mind it must never be forgotten that a civic orchestra partly supported by the taxpayers, is for the people. This may not necessarily mean putting aside musical ideals, but it should mean that every effort is made in every department to get the people to come to concerts, come regularly and then to hold their attention with concerts the hearers enjoy and comprehend.

"There is one note in the makeup of a cosmopolitan Sunday afternoon audience that is universal, that is, the audience comes for entertainment first of all, for relaxation and a brief rest from the nerve-wearing actualities of hum-drum life.

"Therefore, the audience must hear a program in which the greater number of works have a marked melodic appeal, for here again we can be sure that it is only this type of music that is understood and enjoyed by the greatest number. The mass of the audience has been too busy trying to get enough money to

live to have had the opportunity to cultivate a taste that will have nothing but things from the pen of Brahms, Schönberg or Debussy. And I'm sure there are many works, very many worthwhile works of the highest type that conform to the elementary receiving capacity for appreciation. I'm equally certain that a musical program that does not register on the receiving apparatus of the average hearer is futile.

"Too many of our musical leaders who have the laudable ambition to inculcate a taste for the classics stand, as one might say, on a far off hill that towers into the sunlit heavens, and then beckon to the audience, 'Come on up.' But how is the average music-lover to get up there? Is it not better to stay on the earth and give the average man a helping hand for the struggle up the heights? What I mean is that each program should have besides something that appeals to the mind primarily, works that appeal to the elemental sense of rhythm and melody.

### The Part Publicity Plays

"If this is remembered and a skillful director with an organization of fifty or more men are available, it is not so hard to make a civic orchestra a success. The other elements of its success depend on publicity and methods of interesting the public, civic organizations and business men. We have a mailing list based on the membership of various clubs before whom I try to keep news of what we are doing. Many tickets are sold in this way as well as through manufacturers who often take blocks of seats for their employees. Boxes are sold to public spirited citizens at \$35 for twelve concerts, and we have books of tickets at eight and four dollars, sold at a discount; these tickets may be used all at one concert or singly for succeeding concerts. The seats sell for ten and twenty cents.

### Appeal of Community Singing

"Another important matter is soloists, who I am thankful to say, due to the broad appeal of our concerts, are not hard to obtain. To us community singing has also become an important, a significant method of appeal. We are devoting the second part of every fourth concert to community singing, and are really amazed at the enthusiasm with which the hearers take up this departure. I am led to think people are positively craving for self expression, that they need just this sort of thing to meet the natural desire for emotional activity.

"Give us more community singing and these disgracefully lethal jazz exhibitions and such will disappear; at that the follies in dancing, cabaret and so on are just the inevitable manifestation of the energetic American organism seeking expression by the manner and route immediately available. And this is the obvious reason why city governments looking to improve the moral tone of their community must not overlook the power of music organizations such as civic symphony orchestras. There is almost a responsibility on the shoulders of every city government towards music and towards its citizens in this regard. Community sings, I was going to say, are an interesting means of developing musical appreciation and blend well with orchestra concerts. I even think that properly supported the community sing and civic symphony orchestra concerts would aid powerfully in working a moral regeneration of a nation. And I say every wide-awake town in the country should have a civic symphony orchestra; size of population has not much to do with the idea, nor with its success. With proper backing and ideals behind it, a civic orchestra would succeed in any community large enough to bring out an audience. The people will, I'm sure, invariably make such an orchestra a success if the fundamentals are adhered to by the directing agents."

J. E. McCARTHY.

### Mrs. Beach Gives Recital of Own Works in Grand Rapids

GRAND RAPIDS, MICH., Jan. 5.—The St. Cecilia Society presented Mrs. H. H. A. Beach, the American composer, in a recital of her own compositions at its auditorium yesterday afternoon. Mrs. Reuben Maurits and Mr. J. J. Helder, vocalists, assisted the recitalist. Mrs. Beach's audience fully appreciated the fecundity of her genius as a composer, both in her piano numbers and songs. Mrs. Beach, by her splendid work at the piano, left nothing obscure in interpretation.

E. H.

Mme. Marie Sundelius, soprano of the Metropolitan Opera, sang in concert last week at New Haven, Conn. She has been engaged for concerts in Bridgeport, Conn., and Fitchburg, Mass., in April and in Lowell, Mass., and Nashua, N. H., in May.

## SAN ANTONIO GREETS ITS NEW SYMPHONY DIRECTOR

Julian P. Blitz Given Cordial Welcome at Initial Appearance—Hear Ellison Van Hoose

SAN ANTONIO, TEX., Jan. 5.—The initial concert of the San Antonio Symphony Orchestra for the season was given at Beethoven Hall, Jan. 2. One of the largest audiences that ever came to hear a symphony concert by the home orchestra greeted the new conductor, Julian Paul Blitz, to whom a most cordial reception was given.

The program opened with the "Marche Héroïque" by Saint-Saëns, and was followed by Schubert's Symphony in B Minor. There were the usual "first-night" speculations about the new conductor, but the conviction soon came that we were to receive better rehearsed and more finished productions.

Ellison Van Hoose, tenor, of Chicago, was the soloist. He appeared twice, giving the "Flower Song," Bizet, and "Le Cid," Massenet, with vigor and good interpretation. He was recalled several times, giving as an extra number the Prologue from "I Pagliacci."

Other numbers by the orchestra were the "Ballet Egyptien" by Luigini and Valse from "Doinroschen" by Tschaikowsky. Both these numbers were well received.

The San Antonio Symphony Society is an organization composed of business men and music-lovers of San Antonio, and is furnishing the financial backing required. In order to maintain the orchestra as a distinctive organization, all members of the orchestra are engaged exclusively for the entire season, thus giving all the time necessary for rehearsals and preparation. To the untiring energy and ability of Mrs. Eli Hertzberg, president of the Symphony Society, much of the credit is due for the orchestra in San Antonio. C. D. M.

## MAUD POWELL IN SAN DIEGO

Delights Amphion Club Hearers and Naval Reserve in Two Concerts

SAN DIEGO, CAL., Jan. 4.—Maud Powell, the noted violinist, was heard again in this city yesterday, appearing in two splendid programs as soloist for the Amphion Club at the Isis Theater. She completely filled the auditorium and many were turned away. Her program was composed of classic gems and each was well received. In the evening Mme. Powell graciously consented to play for the men in the naval training camp at Balboa Park, and here she was greeted by another large and even more enthusiastic audience. This is the second concert Mme. Powell has given for our enlisted men during the holidays; the other concert was given the preceding week at Camp Kearny. W. F. R.

### Guimara Novaes Heard in Bridgeport

BRIDGEPORT, CONN., Jan. 14.—Guimara Novaes, pianist, appeared recently in recital before the Wednesday Afternoon Musical Club on Jan. 10, offering a program of numbers by Liszt, Chopin, Schumann and Beethoven. W. E. C.

THE WEDNESDAY CLUB OF HARRISBURG, PENNA., MAKES IT A RULE NOT TO RE-ENGAGE WITHIN THREE YEARS ANY ARTIST WHO APPEARS AT ITS PUBLIC CONCERTS.

## MILDRED FAAS

### SOPRANO

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*Harrisburg Telegraph,*  
Dec. 5, 1917.

#### Personal Address:

MILDRED FAAS  
1904 Spruce St., Phila., Pa.

### HARTRIDGE WHIPP

writes regarding Hallett Gilberte's great song success

### The Devil's Love Song

Carl Fischer,  
Cooper Square, New York City.

Dear Sir:—In that big dramatic "Devil's Love Song," by Hallett Gilberte, I at last find a lovely, looked-for concert and recital composition (written by an American) which I shall use on all my programs.

All leading baritones and dramatic tenors would do well to feature this number.

I wish to thank you for bringing to my attention this excellent song.

Very sincerely,  
(Signed) HARTRIDGE WHIPP.

New York City, January 3d, 1918.  
Hotel Albemarle.

Other artists singing this song with great success are Louis Graveure, Kirk Towns, Gordon Kay and that master of the song world, Charles W. Clark.

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## WHY GALES RESIGNED BÂTON IN DETROIT

Unfortunate Orchestra Situation  
Explained By Local  
Paper

Under the Caption of "The Detroit Orchestra Situation," the Detroit *Saturday Night* analyzes the conditions leading up to the recent resignation of Weston Gales, conductor of the Detroit Symphony Orchestra. The article says:

"The present condition of orchestral affairs here is the result of undue pressure and untrained expenditure. The departure from the first year's policy, which was an extraordinarily successful one, was largely due to the inexperienced desire of the conductor and his enthusiastic supporters, a fact which he most sincerely regrets, and which has proved a handicap to his undoubted genius.

"The Detroit situation was unique. An existent board and orchestra did not appoint a manager and conductor. The orchestra was organized and the financial backing of the board secured by a manager and a conductor. They were creators as well as administrators, and deserve recognition along these lines. Want of unified loyalty started disaster, and is continuing it. Without Mr. Gales, the body of men he controlled might never have been assembled. Told that all sorts of benefits would result to them if they did not remain under his direction, they accepted the stories. Like Theodore Thomas, Mr. Gales believes in strict military discipline during rehearsal, though he has shown himself ready to give his leisure time freely to the help of individual players whose resultant improvement would greatly add to the perfection of the ensemble. The men have been led to ascribe their present condition, which is due to waste of moneys, to a lack of artistic leadership.

"These moneys have doubtless come about one-third from the board and the remainder from the public. A most efficient auxiliary of women has done her-

culean work, which, with the contributions of the board, must have easily resulted in a total capitalization of over \$150,000. Rightly administered, this sum should have covered expenses for five or six years. It has been exhausted in a little over three. The story that \$15,000 had been given by a member of the board to pay this season's soloists has been denied. The orchestra was not merely over-freighted with them, but some of them were available to the public through subscription to a cheaper course of concerts, which at once destroyed their power to augment symphony audiences.

"The bulk of the moneys paid the first year, which aggregated only \$20,000, of which a surplus of \$500 was left, went into the pockets of the men. To-day an expensive office management, and enormous non-contributive over-head expenses are jeopardizing their very existence. The only way out, to which we have already alluded, is not further ruinous expansion, but the way every corporation and every individual with common sense and a realization of the present condition of American business affairs is adopting, viz: strenuous economy in order to merely exist. Financial preparedness does not mean a thrift which bankrupts business, but it does mean making every penny of expenditure bring back its full face value. In the face of a storm, it is not necessary to scuttle the ship, but it is necessary to shorten sail.

"The million-dollar endowment which Mr. Gales and the men were told depended upon his resignation, may be forthcoming. It is delightful to think, in view of the nation's great need, that anyone can afford to give it. But it sounds rather like "rarefied ether," as Boston would say, and the income from it would not suffice for this year's calculated expenditures, if our previous knowledge of the orchestra's affairs stands us in good stead. Meanwhile if Mr. Gales is to be made the scapegoat of bad business, which was the reason why he reconsidered his resignation, it is well that his artistic vindication has been so emphatically pronounced by so excellent an authority as Gabrilowitsch. To deprive him of the legitimate fruit of his years of endeavor is a lamentably common business occurrence, but to deny his genuine gift of ability as a conductor, is to menace his further career."

## LOOK to the FUTURE

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LEOPOLD GODOWSKY  
EDITOR-IN-CHIEF OF

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—Chicago Herald.

FIRST APPEARANCE IN NEW YORK SEASON 1918, WITH THE  
CHICAGO OPERA ASSOCIATION, JANUARY 22

—LEXINGTON OPERA HOUSE—

## NEW YORK SOLDIERS AT CAMP WADSWORTH ALWAYS EAGER TO LIFT VOICES IN SONG



Photo by P. E. Witte

105th Field Artillery (Old Second New York) Singing at Camp Wadsworth Under the Leadership of Dr. Charles G. Woolsey

**CAMP WADSWORTH, SPARTANBURG, S. C.**—With the Blue Ridge Mountains for a background, Dr. Charles G. Woolsey, song leader of the War Department Commission on Training Camp Activities, stood on a caisson surrounded by men of the 105th Field Artillery (old Second), New York. Not only were the enlisted men in the semi-circle, but the commissioned officers as well, including Colonel George A. Wingate, commander of the regiment. It was near the close of the open air singing for this unit and the officers and men, led by Dr. Woolsey, were singing "The Star-Spangled Banner."

To "send 'em away with a smile" is the proper manner of saying farewell to the soldier boys, but there is need to keep up that smile during the monotonous days in a training camp, when the dreary grind of reveille, come-and-get-it calls and taps are broken with but little leisure from the endless work of bayonet and physical instructions, trench occupancy and infantry drill regulations. Dr. Woolsey is supplying this very thing.

The songs selected for the regimental choruses are not of the "sob sister" order. Lots of "pep" music which brings out the life in the men make up the program, and the manner in which the khaki clad

singers bend to their work shows that they are a happy lot. To put real expression—not to mention volume—in live songs, one needs to be in a happy frame of mind, and that's just what the men of the Empire Division are at Camp Wadsworth. And as there are many noted singers in the Twenty-seventh division, the intermingling of these leaders with the less cultivated voices makes for a harmony which causes strangers to stand

enraptured as a regiment is led in song by Dr. Woolsey. For instance, the 106th Infantry (old Twenty-third, New York) has a private soldier on its roster who before enlisting sang in concert and for a talking-machine company. This noted singer, who gave up a lucrative career to do his bit, not as an officer but in the ranks, is Judson House.

Dr. Woolsey is well known in New York and Philadelphia musical circles.

Since coming to Camp Wadsworth he has given all his time to the work in hand, preparing programs for the singers and leading the men of the various units. That the men are heartily in favor of community singing has been proven by the attendance at these open air singing concerts.

If you sent your boy away with a smile Dr. Woolsey is keeping that smile aglow.

### GIVE CONCERT AT BARBERTON

Umberto Sorrentino, Francesco DeLeone and J. Garfield Chapman Welcomed

BARBERTON, O., Dec. 13.—Under the auspices of the Music and Art Study Club a concert was given last evening for the Red Cross in the High School Auditorium by Umberto Sorrentino, Italian tenor; Francesco B. DeLeone, composer-pianist, and J. Garfield Chapman, violinist.

Mr. Sorrentino aroused enthusiasm with Tosti's "Vorrei" and Rotoldi's "My Flag," the latter sung with patriotic fervor. He later gave pleasure in the popular "O Sole Mio" and won his hearers in the "Tosca" aria "E lucevan le stelle," in which he sounded the heartfelt sadness

of Cavaradossi convincingly. He was applauded to the echo, scoring again in the "Arioso" from "Pagliacci." Mr. DeLeone won favor in a Rubinstein study and a group of his own piano compositions, and with Mr. Chapman played a Handel Sonata. Mr. Chapman's violin offerings included pieces by Tschaikowsky, Gossec, Wieniawski and Van Goens, d'Ambrosio, Chapman-DeLeone, Schubert-Wilhelmi and Musin, which he played ably.

### MABEL GARRISON IN READING

Ovation Given Metropolitan Soprano in Brilliant Recital

READING, PA., Jan. 17.—At the third Haage concert last Friday, Reading had its first opportunity of hearing Mabel Garrison. Every seat in the Rajah Theater was occupied, and it proved to be the most brilliant recital that we have had for very many years.

Both in her coloratura selections and in her lyric numbers Miss Garrison sang not only with thorough understanding and unusually happy interpretation, but we heard her glorious voice at its best. And the charm and beauty of her tones were a revelation to our music-lovers. Two new Russian numbers, Rimsky-Korsakoff's "Hymn to the Sun" and Moussorgsky's "Parasha's Reverie and Dance," were really the biggest numbers and they created a very deep impression.

Salvatore de Stefano, the harpist, revived the enthusiasm with which he was greeted here two years ago and his graceful performance of a very choice program once more entranced his hearers. His playing of the Bach "Bourree" will never be forgotten. George Siegmund proved a most able and sympathetic accompanist and made the piano part much more effective than one usually hears.

W. H.

### BOSTON MacDOWELLS HEARD

Club's First Program of New Year Excellently Presented

BOSTON, Jan. 3.—The MacDowell Club concert at Steinert Hall of yesterday afternoon presented Carmine Fabrizio, the brilliant violinist of this city; Pauline Danforth, a talented artist-pupil of Heinrich Gebhard; Agnes Armington, soprano, and a trio consisting of Edna Stoessel, pianist; Julia Pickard Stoessel, violinist, and Marion Moorhouse, cellist.

Mr. Fabrizio, heard for the first time with the MacDowell Club, played a solo group consisting of the Bach-Kreisler "Gavotte," "Berceuse" by Mme. Laurence Townsend, "Aubade Provençale" by Couperin-Kreisler and concluded with Wieniawski's "Polonaise Brilliant." In the latter piece Mr. Fabrizio surmounted its many difficult technicalities with apparent ease, while his staccato passages were more than admirably performed. In the other named pieces the pronounced beauties of his playing were shown, such as the bowing of a rich, warm, vibrant tone and his adherence to intelligent phrasing. Fauré's "Berceuse," as played by him for an extra, was a gem of beauty. Elizabeth Siedhoff supplied his accompaniments.

Miss Danforth, who made a more than promising début here not long since in Jordan Hall, was heard yesterday in a group of Dohnanyi, Gebhard, Ravel and Liszt. She plays with brilliance and authority and can creditably take her place in the front rank of the younger pianists. Miss Armington, accompanied by Hester Deasey, sang songs by Thomas, Ross and Davidoff, while the trio was heard in a trio by Arensky, and a "Spanish Rhapsody" by Albeniz, arranged by Stoessel. This latter piece was heard for the first time here and was given a brilliant reading by these artists.

W. H. L.

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## COAL SHORTAGE HALTS MONTCLAIR FREE CONCERTS

**Violinist Rebukes Noisy Auditors at  
Most Recent Concert of Series—  
Five Artists Appear**

MONTCLAIR, N. J., Jan. 8.—Many of the local churches and schools had to close during the severe cold spell owing to the coal shortage, and for the same reason the series of free concerts, which have heretofore been so popular will have to be abandoned for a few weeks, for, according to the announcement made last evening by Frank Stout, manager, at the last of these concerts, at least two tons of coal are consumed in the heating of the High School Auditorium for one evening's entertainment.

At the concert of last evening there was a moment's agitation in the audience which marred the otherwise smooth progress of the excellent program, when Eyre Strong, a Little Falls (N. Y.) violinist, flatly refused to continue his performance on account of laughter and talking in the audience. He remained for several minutes awaiting the pleasure of his hearers (one can hardly say "listeners"). It was not until he had left the stage, in evident annoyance, that Manager Stout persuaded him to continue his performance, which he did, displaying a musicianship of high order. He then graciously added an encore.

Other artists on the program were Mme. Artur Nickolic, who, through the courtesy of John Frothingham, her manager, appeared in several piano solos; Hilda Wierrum, the Montclair dramatic soprano; William Shears, lyric tenor, and Frances Teall, *dansuse*. The accompanists were Emilie Greenough, Gertrude Grout, Marion Haskell and Julius Zingg.

The night was the worst possible for a concert or indeed for any other attraction away from one's own fireside, and in consequence the audience was small.

W. F. U.

### Toledo Baritone Wins State Contest Conducted by Columbia Company

TOLEDO, OHIO, Jan. 4.—Toledo music lovers are justly proud of Roscoe C. Mulholland, a local baritone of exceptional gifts, who in a recent State contest conducted by the Columbia Graphophone

Company, won first place among hundreds of contestants. Mr. Mulholland had a well nigh perfect score. He is now in New York making records for the Columbia. He was accompanied by Walter E. Ryder, with whom he has studied for several years. Mr. Ryder conducts the Orpheus Club.

J. H. H.

### JURY TO AWARD \$1,000 PRIZE

#### Eminent Musicians to Judge Manuscript in String Quartet Competition

The jury that will award the prize of \$1,000 recently offered by Mrs. F. T. Coolidge for the best original String Quartet to be submitted in competition has been named as follows: Franz Kneisel of New York, Frederick A. Stock of Chicago, Georges Longy of Boston, Kurt Schindler of New York and Hugo Kortschak of New York and Pittsfield. Mr. Kortschak will cast his vote as representative of the Berkshire String Quartet, which will give at Pittsfield the first performance of the prize-winning composition. It is planned to end the programs of the Chamber Music Festival with this number.

The composition which is adjudged to rank second in merit, if considered worthy of honorable mention will—if the composer consents—be also performed at one of the festival programs. The time limit for accepting submitted manuscripts ends on July 15, 1918. All communications should be addressed to Hugo Kortschak, 620 Aeolian Hall, New York.

#### Mme. Van der Veer to Create Contralto Rôle in New Oratorio

Nevada Van der Veer, the American contralto, has been engaged to create the contralto rôle in a new oratorio, "The Rhapsody of St. Bernhard," which is one of the chief works to be done at the Evanston Festival, beginning on May 30.

#### Miss Mannheimer Presents Brieux's Play, "False Gods," in Recital

Miss Mannheimer, dramatic reader, gave the first of her series of matinées at the Waldorf-Astoria on the morning of Jan. 11, reading Brieux's play, "False Gods." Affairs of this kind are not generally of great interest, but Miss Mannheimer presented her subject with such

finesse and so simply that she re-created the play for her listeners. In this case she did full justice to the Brieux drama and was convincing in her assumption of the various roles.

J. A. H.

#### Sittig Trio and Mme. Ober Show Artistry in Hoboken (N. J.) Concert

A benefit concert for Gretchen Sittig, violinist of the Sittig Trio of New York, was given at St. Matthew's Church, Hoboken, N. J., on Tuesday evening, Jan. 8, by the trio and Margaret Ober, contralto, formerly of the Metropolitan

Opera Company. The trio numbers, admirably played, were the Handel "Largo," the *Allegro* of Beethoven's C Minor Trio, and a group of shorter pieces by Herman Sandby, Boisdeffre and A. Walter Kramer. Miss Sittig played two movements of the Bruch G Minor Concerto artistically, while her brother, Edgar Hans Sittig, displayed skill as a 'cellist in a Corelli Sonata. Fred V. Sittig, the pianist and father of the trio, officiated at the piano. Mme. Ober was received with acclaim in songs by Bach-Gounod, Bizet, Wagner, Humperdinck and Hummel.

## FACTS AND FIGURES

THAT SPEAK FOR THEMSELVES REGARDING THIS SEASON'S TOUR OF

## MARIE MORRISEY CONTRALTO

Sept. 7—Greensburg, Pa.  
Sept. 18—New Haven, Conn.  
Sept. 19—Lebanon, N. H.  
Sept. 30—Woodsville, N. H.  
Sept. 24—Sanford, Maine.  
Sept. 25—Millford, Maine.  
Sept. 26—Hudson, Mass.  
Sept. 27—Salem, Mass.  
Sept. 28—Newburyport, Mass.  
Oct. 2—Attleboro, Mass.  
Oct. 3—Providence, R. I.  
Oct. 8—Fredericton, N. B., Canada.  
Oct. 9—St. John, N. B., Canada.  
Oct. 10—Yarmouth, N. S., Canada.  
Oct. 11—Halifax, Canada.  
Oct. 12—Summerside, P. E. I., Canada.  
Oct. 13—Amherst, Canada.  
Oct. 14—Montreal, Canada.  
Oct. 15—Montreal, Canada.  
Oct. 22—Red Oak, Iowa.  
Oct. 23—Fremont, Neb.  
Oct. 24—Grand Island, Neb.  
Oct. 25—Fairfield, Neb.  
Oct. 26—David City, Neb.  
Oct. 27—Chicago, Ill.  
Oct. 31—New York City.  
Nov. 1—Hoboken, N. J.  
Nov. 4—New York City.  
Nov. 5—Erie, Pa.  
Nov. 6—Lorraine, Ohio.  
Nov. 7—Norwalk, Ohio.  
Nov. 8—New London, Ohio.  
Nov. 9—Galion, Ohio.  
Nov. 10—Meadville, Pa.  
Nov. 12—Corry, Pa.

Nov. 13—Youngsville, Pa.  
Nov. 14—Dunkirk, N. Y.  
Nov. 15—Sandusky, Ohio.  
Nov. 16—Fremont, Ohio.  
Nov. 18—Elmore, Ohio.  
Nov. 19—Barberton, Ohio.  
Nov. 20—Elmore, Ohio.  
Nov. 21—Elyria, Ohio.  
Nov. 22—New Philadelphia, Ohio.  
Nov. 23—Strasburg, Ohio.  
Nov. 25—New York City.  
Nov. 26—Piqua, Ohio.  
Nov. 27—Eaton, Ohio.  
Nov. 28—Oxford, Ohio.  
Nov. 29—Franklin, Ohio.  
Nov. 30—College Corner, Ohio.  
Dec. 3—Newport, Ky.  
Dec. 4—Lexington, Ky.  
Dec. 5—Cincinnati, Ohio.  
Dec. 6—Greenfield, Ohio.  
Dec. 7—Williamson, W. Va.  
Dec. 8—Columbus, Ohio.  
Dec. 10—Logan, Ohio.  
Dec. 11—Nelsonville, Ohio.  
Dec. 12—New Lexington, Ohio.  
Dec. 13—Cincinnati, Ohio.  
Dec. 14—Wilmington, Ohio.  
Dec. 15—Bremen, Ohio.  
Dec. 23—Newark, N. J.

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## MME. NAMARA GIVES A UNIQUE RECITAL

Composers Hear Soprano Sing Their Own Songs—Atmosphere of Intimacy

Margaret Namara, Soprano. Recital, Princess Theater, Afternoon, Jan. 8. Assisting Artist, Herman Sandby, Cellist. Accompanist, L. T. Gruenberg. The Program:

"Plaisir d'amour," Martini; "Jeunes filles," "Chantons les amours de Jean," Weckerlin; Mme. Namara, "Elegie," Fauré; "Oriente," Cui; "Musette," Sibelius; Mr. Sandby, "La Columba," Kurt Schindler; "L'Extase," "L'ombre des arbres," Debussy; "Papillon," Fourdrain; Mme. Namara, "Roselil," "Halling," H. Sandby; Mr. Sandby, "Caro mio ben," Giordano; "Berceuse," Gretchaninoff; "Spleen," Lady Poldowsky; Mme. Namara, with 'cello obbligato by Mr. Sandby. "I Am the Wind," Florence P. Gere; "Neath the Stars," Rudolph Ganz; "Little Birdies," A. Buzzi-Peccia; Mme. Namara.

ABOUT seven years ago Mme. Namara sang here with the Russian Symphony Orchestra, disclosing a good voice, immature interpretative abilities and no end of affectations. Then she disappeared from view to return after several seasons vastly improved and promising to develop into one of the most interesting song singers before the public in voice, temperament and personal allure. To the regret of music-lovers she subsequently passed to the comic opera stage. Fortunately she is now back in a more dignified musical environment and should remain there if the enthusiasm of her last week's audience means anything. The recital was nothing if not intimate and picturesque. Attired in filmy crinoline of green and lavender, her hair built into an elevated top-knot of early Victorian suggestiveness, she made an inviting picture. And she imparted to her entertainment a naïve unconventionality by taking the audience repeatedly into her confidence, assuring them that it was not a *bona fide* cold in the head that at one moment made her resort to a lace handkerchief; and later asking, point blank, which one of certain songs they wanted to hear over again. She did her first song group to harpsichord accompaniment, and at the end of it seated herself at the instrument, called for a score, took off her rings and then played and sang "Bergère Légère." It was all very refreshing and delightful.

Mme. Namara has, in addition to her magnetic personal fascinations, a beautiful voice and native temperament. There are times when something of a curb on the exuberance of this temperament would better assist the purposes of interpretation—in Debussy's "C'est l'extase," for instance, and in "L'ombre des Arbres," which she overstressed emotionally in a fashion altogether incompatible with the reserved style of expression they demand. This sort of aggressive insistence made itself felt to the disadvantage of several other numbers.

It seems probable that the inequalities of Mme. Namara's singing last week can be ascribed in a measure to her recent illness, which necessitated the postponement of her recital several weeks ago. At any rate, she has shown herself capable of so much better technical vocalism in the past that the flaws evident this time may



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Composers Hear Own Songs at Mme. Namara's Recital: Standing, A. Buzzi-Peccia, Composer; at the Piano, Rudolph Ganz, Swiss Pianist; Mme. Namara, soprano; Mme. Niessen-Stone, Her Teacher; Mrs. Florence Parr Gere, Composer; Herman Sandby, Cellist (Standing Behind Mme. Namara)

with reason be laid to temporary causes. Her enunciation, especially in French, always affords occasion for rejoicing.

The soprano had the co-operation of Herman Sandby, the cellist, who played in artistic style numbers by Fauré, Cui,

Sibelius and himself. L. T. Gruenberg accompanied both artists well.

H. F. P.

### CHAMBER MUSIC IN BOSTON

American String Quartet Heard in Well Constructed Program

BOSTON, Jan. 4.—The American String Quartet—Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africain, violoncello—and Heinrich Gebhard, pianist, joined forces for giving the following program in Jordan Hall last evening: Quartet in G Minor (for piano, violin and viola and 'cello), Fauré; Sonata (for violin and piano), Debussy; Quintet in F Minor (for piano two violins, viola and 'cello), César Franck.

The audience, one of the largest since the Christmas holidays, waxed warmly enthusiastic over the admirable performance of these players. Mr. Gebhard, long since recognized as a solo pianist of the front rank, sympathetically merged his playing with those of the strings, making a balanced and artistic ensemble in all respects. The least familiar number on the program was the Debussy Sonata, heard here for the first time last Sunday in Symphony Hall, when it was played by George Copeland and Ignace Mowicki. The work may prove more convincing upon better acquaintance, but compared with former Debussy numbers, it lacks conviction. Miss Marshall and Mr. Gebhard made much of it, however, playing it with sound musicianship and artistry. The Quintet of César Franck, played with marked skill, intelligence and refinement, brought to a close a splendid

program of chamber music. Judging from its reception more of such like would be welcomed dates on our concert calendar.

W. H. L.

English Grand Opera Company Having Successful Season in Milwaukee

MILWAUKEE, WIS., Jan. 7.—Headed by Joseph F. Sheehan as leading tenor, the Boston English Grand Opera Company opened a week of opera in English at the Davidson Theater on Sunday evening. The company proved to be one of the best répertoire organizations that has visited here. Mr. Sheehan renewed his successes of former years here, and was

ably supported by Hazel Eden, soprano; Alice May Carley, contralto; Arthur Deane, baritone, and Francis J. Young, Helen June Hall, and William Young. The operas were given with much care as to details.

J. E. MCC.

Herman Sandby Plays with Sinsheimers

Herman Sandby, the Danish cellist, appeared with the Sinsheimer Quartet in Rumford Hall, New York City, at a concert for the benefit of the Fund for Starving Polish Children. Mr. Sandby, accompanied by Emile Polak, played the Locatelli Sonata. The program contained Mozart and Dvorak quartets.



### AN ARTIST'S TRIBUTE TO HER TEACHER:

To my teacher, Dudley Buck, in remembrance of many hours pleasantly spent in hard work, and appreciation for making success possible.

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**January 5th with the Mozart Society**  
Jointly with Mischa Elman

**January 8th 2nd Appearance at The Humanitarian Cult Concerts in Carnegie Hall**

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**HEAR BALTIMORE ORCHESTRA**

**Strube Forces Present New Work by Henry F. Gilbert**

BALTIMORE, MD., Jan. 4.—The Baltimore Symphony Orchestra, under the leadership of Gustave Strube, gave its third concert of the current season at the Lyric on Dec. 28. The program comprised the Haydn "Surprise" Symphony, the Spanish Rhapsody of Chabrier and one novelty, the work of an American composer, Henry F. Gilbert, whose "Comedy Overture" proved a very attractive feature. It was favorably received by the large audience. Mischa Levitzki, the young pianist, whose reputation is rapidly expanding, made his local début at this concert with the Schumann Concerto, which he played in a brilliant and authoritative manner.

The ninth Peabody recital was given on Friday afternoon, Jan. 4, by Povla Frijsj, soprano, with Louis Gruenberg at the piano. This artist had chosen a program which contained many songs new to the local music-lovers. Her interpretations held dramatic force and the subtlest expression as well. Vocally her work gave evidence of intelligent application and many fine effects of phrasing and tone production were noted.

F. C. B.

**SANTA ANA'S COMMUNITY SING**

**City Plans Monthly Gatherings Under Chamber of Commerce Auspices**

SANTA ANA, CAL., Jan. 7.—This city had a celebration on Christmas Day which was the first of its kind held here and which was markedly successful. A community sing was organized by Holmes Bishop and, led by a chorus of 250 and an orchestra, under the leadership of C. C. Langley, the assembled audience joined in singing Christmas and patriotic songs.

The audience was addressed by Mayor Visel and the soloists were Florencio Constantino and his pupil, Miss Borella, accompanied by Henry Erb. Constantino sang arias from "Tosca" and "Girl of the Golden West."

This was the largest gathering ever held in Santa Ana and included over half of the population of the city. Birch Park was filled to the limits. It is planned to make this an annual affair. Moreover, it is the start of a project for regular monthly community sings under the leadership of Holmes Bishop, baritone. The project is backed by the local Chamber of Commerce.

W. F. G.

**ANDRÉ POLAH WINS ESTEEM**

**Various Cities Find Diverse Qualities in Violinist's Playing**

It is not often that the assisting artist of a famous star gains such recognition as the young violinist, André Polah, who this season has already appeared in thirty-five concerts with John McCormack. Mr. Polah, who is a graduate of the Brussels Conservatory, has since the outbreak of the war continued his studies with Theodore Spiering of New York. It is interesting to note the different features by which an artist is appraised in the various cities. In Philadelphia it was the fluency of Polah's playing, combined with his truly artistic temperament, that evoked praise, while in Boston he was hailed as a new figure on the violinistic firmament possessed of a fervid temperament. In Cincinnati it was his manifestly good training and his fine bowing that aroused enthusiasm, and in Minneapolis he established himself by the depth of his artistic feeling.

**Milwaukee People Brave Storm to Attend Concerts**

MILWAUKEE, WIS., Jan. 7.—Although twenty inches of snow fell here Saturday and Sunday and there was a 40 mile an hour gale blowing Sunday afternoon, two concerts were held as scheduled. A good sized audience attended the third Twilight Musicale at the Athenaeum Hall when Mrs. Emma Patten Hoyt, soprano, gave a recital under the direction of Margaret Rice. Mrs. Hoyt revealed a very pleasing voice and a good artistry in several groups of songs from Italian, French, American and Russian composers. Four hundred and forty-eight persons waded through the snowbanks and paid admissions to the Auditorium Symphony Orchestra concert. The orchestral concert proved one of the best of the season. The soloists were Theodora Toendle, pianist, and William Jaffe, concertmaster of the orchestra.

J. E. McC.

# Julia Claussen

**In Gorgeous Voice Makes Brilliant Debut in Boston Chabrier's "LA SULAMITE" With The Cecilia Society**

"The Cecilia Society is to be thanked for the opportunity to hear Julia Claussen, whose fame as a singer has preceded her. **POSSESSED OF A GORGEOUS VOICE, RICH IN COLOR, USED WITH A SKILL ALL TOO UNCOMMON AMONG HER OPERATIC SISTERS AND PROVING HERSELF AN INTERPRETER OF DRAMATIC SONG.**"—Boston Globe, Dec. 13, 1917.

"**THERE ARE GLOWING LINES FOR SULAMITE, FULL OF PASSION AND DRAMATIC FIRE, ALTHOUGH PRODIGIOUSLY DIFFICULT AND IN MANY PLACES UNGRATEFUL TO THE SINGER. YET THE BIG SWEEP WAS PRESENT IN MME. CLAUSSSEN'S PERFORMANCE, AND IN THE STORMIEST CLIMAXES HER TONES WERE BRILLIANT WITHOUT HARDNESS, SOARING OVER THE ORCHESTRA.**"—Boston Post, Dec. 13, 1917.

"**Mme. Claussen, a Scandinavian, once a member of the Chicago Opera Company, now with the Metropolitan forces, SANG THE SULAMITE'S EXTRAORDINARILY DIFFICULT MUSIC WITH FERVOR AND DRAMATIC EFFECT.**"—Boston Herald, Dec. 13, 1917.

"**The soloist, Julia Claussen, was thoroughly prepared to sing the role, AND SHE GAVE A PERFORMANCE OF IT THAT MERITS THE HIGHEST PRAISE.**"—The Christian Science Monitor, Dec. 13, 1917.

"**MME. CLAUSSSEN WAS THE STAR OF THE EVENING IN ALL RESPECTS. HER IS A GLORIOUS VOICE, RICH IN COLOR, GREAT IN SIZE. SHE SANG WITH FINE DRAMATIC EFFECT.**"—Boston Record, Dec. 13, 1917.

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## ECHOES OF MUSIC ABROAD

Many Concerts, in Addition to Normal Opera Schedule, for Paris Music Lovers—Moscow Has an "Opera Studio" for Embryonic Artists and Composers—Well-Known French Pianist Gives Three Programs of American Composers' Music—Paris Playwright Objects to the Titles Composers Give to Their Pieces—Ippolitoff-Ivanoff's "Ole from Norseland" a Moscow Success—Munich Sentenced to Ten Weeks Without Concerts—Muriel Foster Sings Many New Home-Grown Songs at London Recital—Leo Slezak Back at the Vienna Court Opera This Season—Retired Spanish Tenor Reappears in Milan

**P**ARIS does not seem to be badly off for music. Opera-lovers are no longer on war rations, for both the Opéra and the Opéra Comique are running on the antebellum schedule and then there is no longer any perceptible dearth of concerts.

A recent week's fare at the Opéra consisted of "Henri VIII" on Sunday, "Roméo et Juliette" on Tuesday, "Thaïs" on Thursday and "La Favorita" on Saturday, and then "Samson et Dalila" ushered in the following week. At the same time the Opéra Comique was giving Gounod's "Mireille" on Sunday, Messager's "Beatrice" on Tuesday, "La Bohème" on Wednesday, "Carmen" on Thursday afternoon, "Le Roi d'Ys" on Thursday evening and "Louise" on Saturday.

Then those who craved more easily assimilated musical food could hear the revived "Véronique" or "La Mascotte" at the Trianon-Lyrique, or "Le Postillon de Longjumeau" at the Gaîté-Lyrique.

As for concerts, every Sunday at three o'clock the Colonne-Lamoureaux Orchestra may be heard at Salle Gaveau; every Sunday at half-past two the Société des Concerts du Conservatoire gives a concert in the old Conservatoire hall, and every Sunday at half-past two there is a musical Matinée Française at the Palais de Glace.

Moreover, the unique and justly popular Concerts Touche take place both Sunday and Thursday afternoons at three and also on Sunday, Tuesday, Thursday and Saturday evenings at half-past eight. The Samedis Musicaux are held, naturally, on Saturdays, at four, at the Théâtre Edouard VII, and the Concerts Rouge, in the afternoon on Sunday, Thursday, Saturday and fête days, and in the evening on Friday and Saturday. Then there are the Concerts de Lausnay, every Wednesday afternoon at half-past four, when a program unusual in character and given by admirable artists may always be expected.

Of recitals there are not, relatively, so many. Victor Gille, the pianist, has launched a series of six, however, all devoted to Chopin, at the Théâtre des États-Unis. One of the most interesting of the Matinées Françaises at the Palais de Glace thus far was a Christmas program of old Noëls of France, dating from the eleventh to the eighteenth centuries, sung by the "Chanteurs des Amis des Cathédrales."

**I**N Moscow an interesting experiment has been going on for some time which might well be tried out here, too, were it not that where serious opera comes into the question our spoiled public will not spend its money for anything short of the best available. M. Zimin, the director of the People's Opera in Moscow, conducts along with that institution what he calls an "Opera Studio," the *raison d'être* of which is to give miniature performances of opera of an intimate kind in order to afford young singers and composers the opportunity to reveal their gifts in the domain of opera.

Last year alone sixty-five performances were given of operas by young composers who have just begun their careers—Ianowsky, Ostroglazoff and Konkarevitch. Another interesting feature was the production of Tschaikovsky's love-duet, "Romeo and Juliet," for the first time as a stage play. It is said to have proved highly effective.

"Clara Militch," a new opera by Kastalsky, better known as a composer of church music, was the only novelty of

the season at the People's Opera. Based on one of Turgenieff's novels and tragic in mood, it proved to be a work with moments of striking musical beauty but hampered by ineffective orchestration.

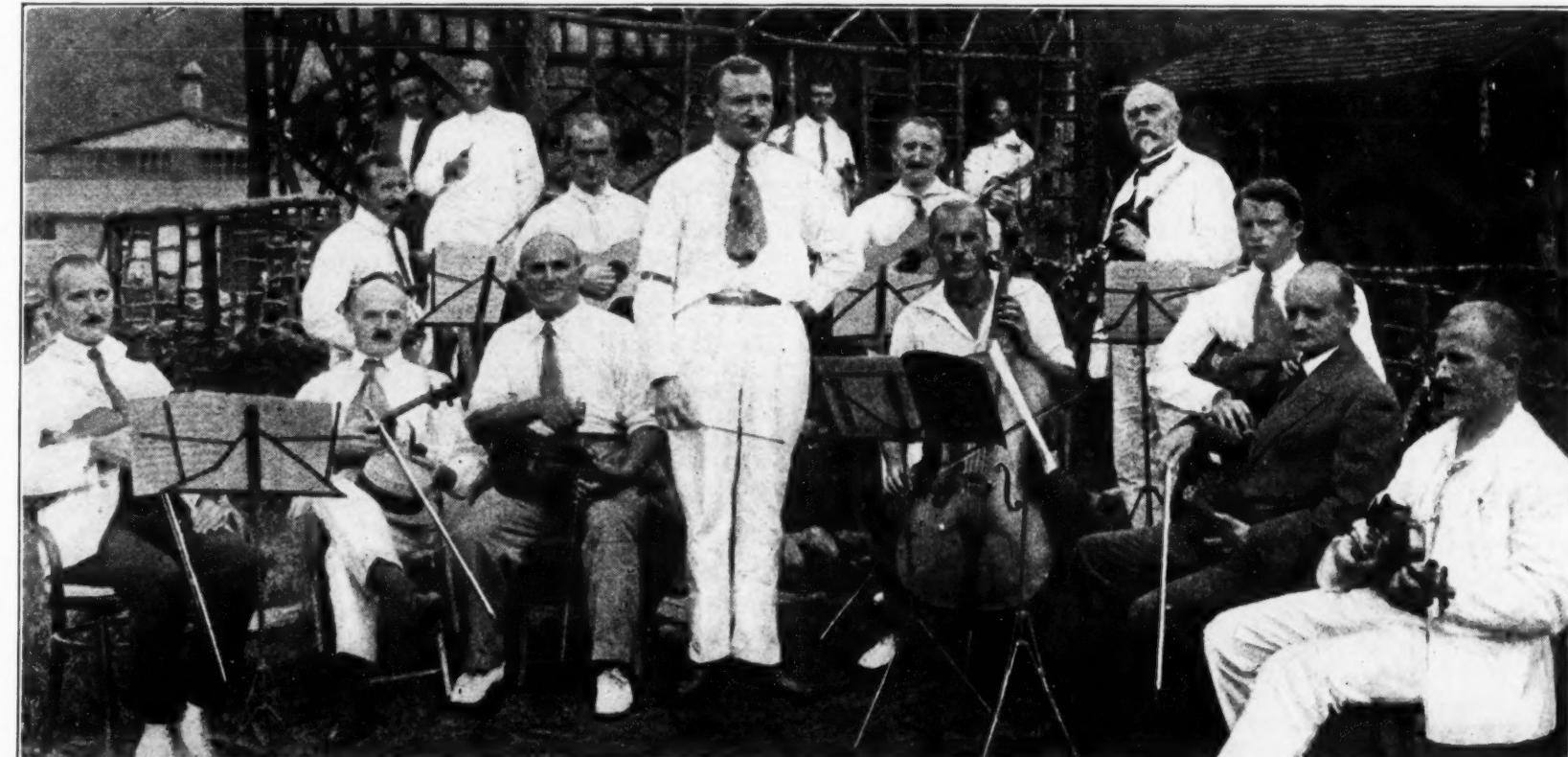
\* \* \*

**I**SIDOR PHILIPP, the French pianist and pedagogue, has devised a series of three programs devoted exclusively to the music of American composers. The program of the first recital was drawn from MacDowell, John Alden Carpenter, Arthur Foote and Templeton Strong. Mr. Philipp himself played MacDowell's Sonata Eroica, and the other composi-

seemed to him intimate contact with the artist.

"I don't know what the 'something by Liszt' was, and I don't wish to know it, but what I do know is this, that in playing it for himself he constantly gave me the impression that he was playing it for me alone. I was enabled to think freely of the things that I love and I could see realized the things that I desire. He ran the whole gamut of my thoughts and embellished them and I said to myself, 'But how does he know that?'

"In listening to him I had the feeling



The Tsingtao Orchestra, Composed of Prisoners of War, Which Gave Concerts Under Its Conductor, Karl Wille, in the Internment Camp at Tsingtao

concerts, lectures and public meetings in their capital between December 1 and the middle of February.

\* \* \*

**L**EO SLEZAK is singing at the Vienna Court Opera this Winter. *Le Courier Musical* hears that he is being paid \$500 a performance.

\* \* \*

**W**HENEVER Muriel Foster emerges from private life nowadays to give a concert or two this richly endowed English contralto's public is invariably loath to let her slip back into the retirement of marital happiness. Evidently she sang better than ever at her recital in London the other day, when she gave a program composed for the most part of new songs by British composers.

Specially featured on the program was a Rhapsody for voice and piano by John Ireland, one young British composer who cannot complain of lack of attention on the part of concert-givers. The Rhapsody, a brand-new work, was given its first performance by Miss Foster, but there was also an earlier song of Mr. Ireland's, "Marigold," dated 1913, on the program. From them, observes the London *Daily Telegraph*, one seems to see that in the earlier days Mr. Ireland was more self-critical than in the later. At any rate, in spite of the technical development in the setting of Harold Monro's

tions were played by some of his best pupils. The recitals are being given at the Paris Conservatoire.

\* \* \*

**A** PROTEST against the custom practically all composers have of affixing descriptive titles to their pieces is made by Sacha Guitry, the French dramatist, in the course of a little pen picture at short range of Edouard Risler, the pianist, drawn for *Le Théâtre et la Musique*. And M. Guitry's views will probably find an echo in the heart of many an unspoiled lover of music who objects to having his imagination diverted into stereotyped channels when listening to music.

The Frenchman is frank. Risler had played one of the Granados dances at the little reception at which Guitry was making his acquaintance for the first time. "I am not going to tell you that he evoked for me all of Spain or that the piece was one of extraordinary color. I do not know what this 'color in music' means and I am equally ignorant as to when sound can make a picture."

"Anyway, I don't like the titles that composers arbitrarily give to the works that they write for instruments, such as 'Reverie,' 'Dream of Love,' 'Solitude,' 'A Summer Evening.' I don't like being compelled thus to share their remembrances and pinings. My own are sufficient for me, and it is only to evoke them—my own—that I need music."

Later, when Risler played something of Liszt's—he did not give the title and Guitry did not know it—the French writer had a rare experience of what

that he was confiding in me a thousand things in an unhuman language, a thousand things of his private life, and when he had finished it seemed to me that he felt embarrassed over having gone so far, so that I was on the point of saying to him in a low tone: 'You can rely on me. This will remain between you and me. And I shall expect the same discretion on your part!'

\* \* \*

**A**T Moscow's State Theater a successful "run" of twelve performances is recorded for a novelty by Michael Ippolitoff-Ivanoff, director of the Moscow Conservatoire, whose name is more or less familiar to American patrons of the Russian Symphony Orchestra's concerts. He is known as a composer particularly successful in dealing with Russian folksongs and colorful Oriental themes.

In this opera, however, which bears the title "Ole from Norseland," Ippolitoff-Ivanoff turns his attention to the Norwegian shores and undertakes to portray the simple, sincere feelings of the fisherfolk and seafarers, with their varied experiences of calm and storm in their hardy calling. According to the Moscow correspondent of the *Monthly Musical Record*, the music, while truly lyric in the love-duets and festival scenes, is at other times vigorous and tempestuous, breathing the briny sea air of the locality that frames its action.

\* \* \*

**M**UNICH must get along without any concerts until the middle of next month. Because of the fuel shortage the Bavarian authorities put the ban on all

rhapsody, "The fresh air moves" (does it cry out for musical setting?) the melodic outline and the emotional force of the earlier work are decidedly the more convincing. But more remarkable than this was the effect of Roger Quilter's three Blake songs, which, produced only the other day, seemed then to lack poetry, yet now were as beautiful an expression of the poet's poems as anything Mr. Quilter has set. There were also songs by Frank Bridge, Maude Valerie White, Janet Hamilton and Ruby Holland—a case of equal opportunity—for the women.

Miss Foster, we are told, sang one and all of these novelties and some early English songs as well, with "the most glorious beauty of voice" and in "a most voluptuous style."

\* \* \*

**T**WO tenors of other days who retired early have come back to "tread the boards" once again in Milan. One is Carlo Barrera, who has made his reappearance in "Norma" at the Teatro Lirico. But though still on the right side of fifty he has evidently fallen off more than his Spanish colleague Paoli, who has sipped the sweets of a certain measure of fame and has come back to the stage as *Otello* at the Dal Verme. The Milan correspondent of the London *Musical Times* waxes enthusiastic over him:

"If the weight of his forty-seven years is beginning to tell in a measure on the vigor of his voice, ample compensation is afforded by an exquisite *mezza-voce*, perfect enunciation and superb acting. His

[Continued on page 18]

# ERNEST HUTCHESON, Pianist

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## ECHOES OF MUSIC ABROAD

[Continued from page 17]

dramatic tenor can be reduced to the sweetness of a *tenore leggiere*."

But more arresting is what the same chronicler has to say of the veteran Leopoldo Mugnone, who directed the performance: "Mugnone conducted wonderfully. The energy he displayed in the third act was everywhere remarked upon; he was in fact obliged to remain seated in his chair for a few moments at the end of the act in order to recuperate. He panted like a hunted stag."

\* \* \*

In all the history of music no stranger fate is recorded than that of Albeniz, in the opinion of G. Jean-Aubry, who paints a vivid picture of that Spanish composer in the London *Musical Times*. For here was a man suddenly giving up all that had made him famous and in the middle of life's journey turning back to take a new and difficult road!

He knew the mad enthusiasm shown to the virtuoso alone; he had sung with facile melodiousness the songs of his race; in the course of his journeys he had written hundreds of pieces for the piano-forte. But he had a soul too lofty and a heart too sensitive not to understand that thus he expressed only the superficial feelings of his race, and though Spaniards who adored many of his earlier things remained indifferent, or even hostile, to "Iberia," he knew that in him was eloquent "the voice of all their aspirations and that one day they would see that what he had sung was verily the splendor of their country and its radiant soul."

Albeniz is Spain, says this French

**Mme. Genovese Collecting Records for the Soldiers in Camp**

Mme. Nana Genovese, the Italian mezzo-soprano, formerly of the Manhattan Opera Company, has found a new field for endeavor in war relief work, in



Mahler's Second Symphony  
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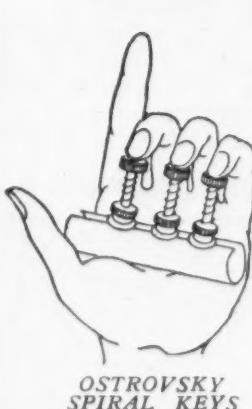
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appeared with success before the New England Women's Club of Boston recently. Her first public New York recital is announced for March 21 in Aeolian Hall.

W. H. L.

## "ANCIENTS" PRESENT MUSIC OF BYGONE DAYS

Second Concert by French Society Again Discloses Placid Beauty of Old Compositions

For the person grown weary of the hurry and stress and unrest of modern music there is rest and joy and refreshment of soul in such a program as that presented at the Theater Du Vieux Columbier on Sunday afternoon, Jan. 13, by the Société des Instruments Anciens. Bach, interpreted on the clavecin by Mme. Regina Patorni, is a totally different Bach from the composer given us through the medium of the modern piano. Softened and mellowed and etherealized are the well-known compositions of Bach and Scarlatti, of Nicoley and Ariosti, when they come to one from the strings of the clavecin, the quinton and the viole.

The string quartet of the society opened the program with the "Petite Symphonie" of Marais and rounded out the afternoon's performance with "Les Plaisirs Champetres" of Montclair. Mme. Patorni was at the clavecin for both numbers and gave as her solo offerings a Bach Prelude and Gavotte and a Scarlatti Sonatine. Maurice Hewitt was also a soloist, playing on the quinton a Sonata of Ariosti. Both Mme. Patorni and M. Hewitt were obliged to give additional numbers, the latter repeating the *gigue* of the Ariosti piece.

For Mr. Casadesus and the viole ensemble there was a Quartet of Nicoley, rich in passages of rare beauty. The audience was large and distinctly appreciative of the unique values of the program.

M. S.

## PHILHARMONIC IN BROOKLYN

**Anna Case Soloist with Stransky Players in Admirable Program**

The Philharmonic Society, Josef Stransky, conducting, gave a particularly fine concert for its third Brooklyn appearance on Sunday afternoon, Jan. 13, filling the Opera House of the Academy of Music to capacity. Anna Case was the soloist of the afternoon, her first number being Weber's Cavatina from "Der Freischütz," which she sang with extreme beauty of tone, religious atmosphere and facile technique. Except for a slight haziness of enunciation, her delivery was all that could be desired, and she was heartily applauded and recalled. Her second number was the brilliant Gounod aria, "Mon cœur ne peut changer," permitting the scope of her voice to be appreciated, as she easily and gracefully surmounted the technical difficulties of the composition.

The orchestral program opened with Wagner's Overture, "Rienzi," played with spirit. Sibelius's "The Swan of Tuonela" displayed new beauties under the baton of Mr. Stransky, and the oboe soloist received individual applause. A number of sparkling beauty was Smetana's "Vltava," particularly well received. Rachmaninoff's Symphony No. 2, in E Minor, Op. 27, completed the program.

A. T. S.

**Philadelphia and Detroit Clubs Contribute to MacDowell Fund**

So great was the success achieved by Mrs. Edward MacDowell at her recent appearance before the Matinée Musicale Club of Philadelphia that an immediate pledge was made by the president, Mrs. Abbott, and the club members to subscribe \$100 a year toward the support of the Endowment Fund of the MacDowell Memorial Association. Detroit has also been generous, as \$500 has been subscribed toward the Endowment Fund of the MacDowell Memorial Association in memory of Mrs. S. Olin Johnson, from her friends in the Tuesday Musicale, Fine Arts Society and Society of Arts and Crafts.

**Francis Macmillen Gives Farewell Recital in Home Town**

MARIETTA, OHIO, Jan. 12.—Francis Macmillen made his farewell appearance in Marietta before sailing for France to take up his duties as interpreter in the National Army, on the evening of Jan. 3. Mr. Macmillen has played frequently in his native city, but has never before been heard to such advantage. His program was a varied one and he was generous in encores.

## KITTY CHEATHAM TRIUMPHS IN PITTSBURGH



Photo by Ira L. Hill

**Excerpts from column reviews of her Recital with the Arts Society at Carnegie Hall, Dec. 28, '17:**

### PITTSBURGH POST:

Kitty Cheatham is the royal entertainer of children of all ages. In the musical field it is doubtful if any artist has created so unique and at the same time so distinguished a place for herself as has she. Her position in the musical world compares with that of Robert Louis Stevenson in literature. She has the enthusiasm of a child and the highest ideals, which she puts into practice for the good of all . . . the spell of a charming personality, an imagination ever fresh and as vivid as a child's, and a spontaneity truly youthful. She entertained a large audience in Carnegie Hall. . . . She gave a program, consummately managed, of surprising range, including classic and modern songs with an especial appeal to the young; recitations of poems, patriotic songs, in which she led the audience with a compelling force that achieved astonishing results. . . . Her lovely lyric voice was charming to the ear both in song and speech. . . . Her singing of a group of four songs of Schumann, dedicated to the young, was done with exquisite delicacy. . . .

### PITTSBURGH DISPATCH:

Kitty Cheatham, beloved alike by grownups and children, charmed her big audience. . . . She declared that world singing will stop the war, and wished that all might join with her and the children in singing such songs as "Love's Lullaby," by Augusta E. Stetson. . . . If it were possible for Kitty Cheatham to present the matter to the world and to lead everybody in the singing, they would join with her in universal peace. . . .

### PITTSBURGH LEADER:

Kitty Cheatham turns back the hours with her enthusiasm, idealism, optimism and exquisite art. . . . She carried thru a program of surprising appeal . . . given with an individuality that delighted everyone. . . . She captured her audience from the start and brought a living radiance of happiness in the faces of all. . . .

### PITTSBURGH GAZETTE-TIMES:

A large audience followed the program with great interest, for Kitty Cheatham has the especial sort of skill to hold their attention. . . . Underlying all was an appeal for charity—and good will and righteous peace. . . . The children's voices were enlisted in the singing, to the pleasure of everyone. . . .

All communications to  
274 Madison Ave., New York City  
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## PENNSYLVANIA IN MUSIC

A Review of the Factors That Have Contributed to Give the Keystone State Eminence as a Musical Center—Cadman, Nevin, Herbert and Other Celebrated Composers Claimed as Pennsylvanians—Its Great Choruses and Musical Organizations

By C. F. HOBAN

[The following address was delivered by Mr. Hoban, Superintendent of the Public Schools of Dunmore, Pa., at the recent notable convention of the Pennsylvania State Teachers' Association in Johnstown, Pa.]

PENNSYLVANIA'S contribution to America's music! What a great debt of gratitude we owe to our native sons for what they have given to the sum total of American musical accomplishment; for is not their gift the greatest of any state in the Union?

The music of a state is the sum of what its musicians have done. A careful study of the achievements of the musical geniuses of our soil reveals the pleasing fact that Pennsylvania's contribution is greater than that of any other state in our Republic.

The development of music in our commonwealth has had an intensely interesting history. The Quakers, the founders of our state, looked upon music as worldly and part of that life from which they had fled. Accordingly, they placed a ban on it from the very beginning. It was not until the arrival of the Moravians that music was permitted to take root. Coming from Germany, these people inherited a natural love for music and, in striking contrast to the Quakers, they made it the chief element in their organization. They planted it in the soil—nurtured it—watched it grow and blossom—and it has had its flower and fruitage in the annual festivals that have made Bethlehem noted throughout the country. The Bach Choir, its leader, Dr. Wolle, and the yearly rendition of the Bach compositions, have become a national institution—a distinct contribution to American musical achievement—and a credit to Pennsylvania.

Other forces besides the Moravian singing, however, early came into play. Our country being new, we had no musical instruments at hand. Without these, musical development was, of course, impossible. It was at this stage that Pennsylvania genius again manifested itself, for in 1741 Johann Klemm, a Philadelphian, constructed the first American organ. Two years later, spinets were manufactured; and these after a time gave way to the piano which was made by another Philadelphian, John Behrent.

### Philadelphia Claims First Opera

Nor is this all for which our state is indebted to Philadelphia. It was here

that concert work was given its first impetus. Here, too, the first opera was produced in America. The University of Pennsylvania was the first institution of its kind to establish a chair of music; and the City of Brotherly Love was the first American city to open a Musical Academy. Two Philadelphians—Hopkinson and Phyle—gave America "Hail Columbia" and it was in this city that "Columbia the Gem of the Ocean" was written and first sung.

In the composition of opera we can lay claim to the first attempted in America



C. F. Hoban, Superintendent of the Public Schools of Dunmore, Pa.

Frye's "Notre Dame de Paris." Alfred Arthur, Victor Herbert, Arthur Nevin and Charles Wakefield Cadman have since upheld Pennsylvania's reputation by the excellence of what they have produced. Of the three American operas to be presented at the Metropolitan Opera House this season two happen to be the works of Pennsylvania's sons—Arthur Nevin and Cadman.

It is in folk-song that our state has achieved its greatest glory. Here was born the composer of those beautifully tender melodies that the whole world loves. Come with me to Central Park in New York City. See the 20,000 people seated 'neath the glitter of the park lights. In the distance, beyond the lake, another crowd is gathered. It is a Light and Song community gathering for which

the great metropolis has become famous. Presently, the assembled multitude, in one swelling melody, joins voices in "I'm Coming." Across the lake, echo gives back the same refrain. It is the soul-stirring strain of "Old Black Joe," one of the songs wrought out of the harrowing experiences of that supremely great Pennsylvanian, Stephen Collins Foster, to whom America is indebted for the basis of our national folk-music.

Another, no less beloved, who has contributed immortal music to America's collection, is the late Ethelbert Nevin. His soul-stirring "Rosary," the tenderly appealing "Mighty Lak a Rose," and the recurrent nodding, dreamy "Narcissus," are loved not only by Pennsylvanians but by the people of every state in our nation. Pennsylvania's debt to the Nevin family is a large one. Measure, if we can, what we owe to Arthur B. for what he has done in Kansas and for opera; and to George B.—prolific in school and other compositions, all of a high class; to Gordon Balch, his son, composer of organ and piano music; and to Olive B., the rising young artist. Each of these occupies a high place in music. Each one is doing a great, a lasting work.

### The Genius of Cadman

Standing high in contemporary work—as high as any musician in this country—is Charles Wakefield Cadman, Johnstown's native son. Mr. Cadman is doing one of the greatest works musically that has ever been undertaken in this country. He occupies a distinctly unique position through his development and arrangement of Indian themes. His other compositions have won for him high recognition from musical critics; and artists have placed him in the first rank of American composers.

One who has shed great lustre on our state and whose permission we have to class him as a Pennsylvanian, is the talented Victor Herbert. It was in Pennsylvania he was started on the road to success and fame. Here was the atmosphere in which, and the occasions out of which, grew the most tuneful of his compositions. While with us his pen was prolific—so much so that considerable of his music was born on our soil.

Another composer of first magnitude is Camille W. Zeckwer of Philadelphia. His voice and instrumental compositions are genuine classics and when they become better known will be given a lasting place in American music. Others from Philadelphia who have received recognition because of the merit of their compositions are Gilbert Raymond Combs, noted particularly for the excellence of

his vocal and instrumental works; S. Tudor Strang for his pretty, tuneful melodies; S. T. Reiff, a composer of both secular and church music; and Dr. Hugh A. Clarke, dean of Pennsylvania's musicians and noted author and composer. Among the big men from Western Pennsylvania are the eminent Adolph Foerster and Harvey B. Gaul.

Then we have composers among whose songs appeal to us in another way. Thomas Dunn English always brings up pleasant memories in his "Don't You Remember Sweet Alice, Ben Bolt?" And who has not been moved by the pathetic sweetness of Septimus Winner's "Whispering Hope?" Black's "When the Roll is Called up Yonder" and Roveson Sweeney's "Will There Be Any Jewels in My Crown" have been used at revivals for a quarter of a century and have served a great purpose and exerted a great influence. Kirkpatrick's touching hymns and gospel songs have been sung the world over and William Wallace Gilchrist climaxed the evening of his great musical life by the unique setting he gave to the poems of the immortal Eugene Field. Frank Losey brought noteworthy fame to Pennsylvania when his "Waldmire" was selected as the official march at the coronation of the present King of England and there is not a veteran bandman in America who does not know Hamlin E. Coggswell's "Montrose Quickstep."

In compositions for male choirs, R. J. Beamish and Dan Protheroe have given to music three masterpieces that are invariably used in competitive contests. "The Crusaders," "The Spartans," and "The Britons" have been awarded first rank by musicians. Mr. Beamish in collaboration with Mr. Zeckwer is constantly contributing to the musical literature of our state.

It is not alone on musical composition that we lay our claim to musical pre-eminence. The Philadelphia and Pittsburgh orchestras compare favorably with any in America; while our artists have gained a prestige not shared by those of any other state. We have a formidable array of sopranos in Florence Hinkle, Betsy Lane Shepherd, Emma Loeffler, Olive Nevin, Elsie Lyons Cook and the boy prodigy, Claude Isaacs. No state can match our quartet of contraltos; the great Homer; the distinguished, charming and gracious Christine Miller—without doubt the most successful in America; the popular Elsie Baker and the stately and queenly Mary Jordan. In Paul Althouse, John Barnes Wells, William Miller, Frederick Gunster and Frank Doyle, Pennsylvania has a galaxy of tenors of supremely high standing; while David Bispham, Henri Scott, John Miller and Bob Steele, form a collection of baritones difficult to excel.

### Pennsylvania's Choruses

Nor is it on what has been recounted that Pennsylvania rests her claim. In chorus singing, our state stands head and shoulders over all others. The ladies' choruses of this state stand and have stood unrivaled for years. Our supremacy in male chorus singing is thoroughly established. overshadowing all is what our state has accomplished in mixed chorus singing. For nearly half a century, the Scranton Mixed Choir has remained unconquered. Beginning with the Philadelphia Centennial, this wonderful body of singers, under the magnetic and masterly leadership of John T. Watkins, has won every World's Fair competition—sometimes in the most exciting contests known to musical history.

And thus is seen the versatility of our state in music. Pioneer in the production of musical instruments; first to take her place as a musical center; first to establish singing schools and musical academies to train her musicians; birthplace of American folk-music; rich and versatile in the work attempted by her composers; tremendously successful in chorus singing; notable in the number and success of her artists—Pennsylvania has been given a heritage not shared by any other state—a heritage of which every native son should feel justly proud—a heritage that should spur us on to greater effort.

### Music in Public Schools

We owe it to the hallowed memories of our dead musicians—to the splendid accomplishments of the living ones—to our system of education, to give music the place it deserves in our public schools. Music should be part of the course of study of every school district

[Continued on page 20]

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## PENNSYLVANIA IN MUSIC

[Continued from page 19]

in our commonwealth. Personally, I would place it next to the three R's.

We define education as the preparation for complete living. What life is complete without music? At every school entertainment or function, music has a large place. Can we imagine a church service without it? Is it not the magnet that is invariably used to collect crowds? In peace, it is the joy of nations; in war, the inspiration of our soldiers. Through it, we give expression to our loves, to our hopes and aspirations, to our joys and our sorrows. Physical effort and mental strain find relief in music and it is one of the great uplifting influences in our social organization.

Being necessary to complete living, it

should have a vital place in every curriculum. At least twenty minutes every day should be devoted to music. This properly distributed will prove a great time saver. Introduced when children are tired or when the atmosphere is depressing, it will give refreshment, renewed inspiration, and put them in the proper attitude of mind for what is to follow. Some music—when things are at high tension—will serve as a safety valve through which the excess pressure will escape and the atmosphere be made pleasant.

Superintendents can do much to make music a vital factor in their systems by supporting, encouraging, and giving proper recognition to the Supervisor of Music and his work.

Given its place in the course of study, pupils should be required to pass music just as they are required to pass other subjects. Proper credit should be given for music work done in and out of school. It should count toward graduation just as geology, botany and Latin count. I have always felt that the boy who can play a violin, or the girl a piano—thus having the power to give joy to others; or the student who can hum Rubinstein's Melody, Schumann's "Träumerei," or recognize the "Soldier's Chorus," "The Anvil Chorus," Schubert's Serenade or the "Hallelujah" Chorus—thus being utilizers of the beautiful—is more highly educated and better prepared to live completely, than those who cannot do these things. I believe that the teachers who introduce into the class recitations the folk-songs of the people when studying England, Ireland, Scotland, Wales, etc., teach geography more effectively than those who do not. The most interesting German classes I have ever seen were those who sang and enjoyed the German music as part of their work. The same can be said for French and Spanish. Music should be correlated with every subject with which it has any connection.

There should be an orchestra in every school organization. Many districts have them in the grades as well as in the high schools. A band is clearly within the possibilities of most districts. Where these obtain, students should have extra credits for band and orchestra work.

Every district should have a talking machine so that the music of the masters and the voices of the world's greatest artists may be brought within the hearing of every child. Let the children experience the joy of living in the atmosphere which the world's best music creates.

Every system should have its own book of songs—a collection of the best loved folk, sacred, college and patriotic. This will encourage interested and spontaneous singing through harmonizing by ear. Compiled by the district, such a collection will generate an interest that can not otherwise be secured. Besides, it will give a repertoire of songs that can be used at social gatherings, in the home circle, and at athletic contests.

The grade pupils can be gathered together frequently to sing these songs. Through this they can be encouraged to go out in the community at Halloween, Christmas and other times to serenade the people—thus making music serve a great purpose in the community.

Community song-fests should be held frequently. The initiative should be taken by the schools but the musical activities of the town should be given a large part in them. This, wherever tried, always brings the schools and the community into closer relationship. Church

choirs, musical organizations, and local artists—vocal and instrumental—are always glad to join in such movements. These serve to create a broader spirit, to make us more sympathetic and tolerant, to lift the people to a higher level, and make the community a better place in which to live.

We superintendents should go on record for the establishment of music in every school district in the state, and the adoption of credits for music work. We should encourage the frequent singing of "Hail Columbia" and other standard Pennsylvania compositions. We should ask our colleges to encourage music composition on the part of their students so that college songs may have a Pennsylvania setting as is true of Goeckel's "Red and Blue" of the University of Pennsylvania. We should organize community song-fests, and once each year give in every community in the state a program made up exclusively of Pennsylvanian compositions.



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## Building of Tone-Pictures Described by California Pianist

(The following interesting article on perfecting pianistic skill was included in a recent address made by George Kruger before the San Francisco, Alameda County and San Francisco branches of the California Music Teachers' Association. MUSICAL AMERICA has pleasure in presenting it for the consideration of pianists.)

JUST as one sees an artist painter at his work quietly bringing into life the creations of his phantasie, so does a musician plan, work and recreate the beautiful tone-pictures, which have been penned down once by the creative genius of the composer.

To bring to life these fanciful pictures of the imagination in true color and interpretation is not so easy a matter. It takes very much brain, perseverance and ability and good will to work to accomplish anything worth while in this line. But the greatest insight and ability to conceive and grasp the thought of the composer will be entirely wasted, if the performer has not learned to make his tools sensitive and effective, in other words if he is not supported by a good dependable technic; if he has not made his fingers strong, dependable, sensitive in regard to touch and firm in regard to power and endurance. Only a well developed hand with strong muscles can do justice to the modern compositions which demand so much finger dexterity and sensitiveness in shading. In order to play the piano well, we must be very exact in every movement, and master each technical detail in the beginning. The fingers have to be equalized, the two hands balanced, the sense of time made perfect and after all that comes the study of the thought of the composition and the interpreting with feeling and expression.

No instrument has such a vast literature, so rich and voluminous, as the piano and more people are teaching and studying it than any other instrument. The reason that in spite of this popularity there are only few who play it well and artistically is that the majority of people considered piano playing more as a means of amusement and a pleasant diversion than as a medium with which it is possible to produce the deepest feelings and the highest in art. Many teachers and students do not realize this and are in ignorance of the requirements for becoming a good pianist.

### Interpreting the Classics

Consider for a moment the different composers for the piano, how they vary in style and requirement in technic and thought. How can a person interpret Bach, for instance, satisfactorily, who has not control over a good *legato* touch and a theoretical knowledge of the composition? From a mere technical standpoint it is necessary to be able to execute a good trill, even scales, in order to do justice to Mozart and Haydn; and in Beethoven one has to add to this a thorough drill in chords, of being able to bring out any tone in that chord with a stronger pressure, when that tone is carrying the melody. Then Chopin, who is so much sinned against, what a sensitive touch is required to picture all the infinite subtle shadings, of which that poet among the composers is heir! Think of Brahms who requires a weighty, heavy touch to bring out the many contrasts and orchestral effects in his compositions, and of Liszt whose Concertos and tran-

scriptions from operas demand brilliant octaves and nearly everything in the line of finger dexterity.

Only a superficial glance at these requirements will already convince you that the pianist really has the hardest road to travel to the desired goal of perfection and of enthusing an audience. A good pianist has to have four things: talent, intelligence, emotion and technique.

Under technique I do not include mere finger dexterity, but also the various



George Kruger, President of San Francisco Branch, California Music Teachers' Association

forms of touch, for touch is as indispensable and dependent on finger dexterity as finger dexterity is indispensable and dependent on touch. Pianistic technique requires a thorough mastery over all mechanical difficulties in the given *tempo*, coupled with a sensitive, precise touch, which ennobles the musical thought and brings forth its artistic beauty in all its subtle shadings. Therefore to my mind it is imperative for any aspirant in the pianistic art, first to lay a thorough foundation for a good *legato* and a fine *staccato*. No doubt with the advancement in the perfection of building pianos whose single tones have become more resonant and sustaining in power and duration, the study of eliciting from the piano richer tones of varied color in strength and subtleness has become quite an art, for you need only listen to Paderewski's, De Pachmann's, Busoni's and other great pianists' playing, to find out that their ways of caressing, and striking the keys with the fingers and then again using the hand and the arms to bring forth magnificent chords and thundering bolts of lightning is the result of careful training in touch and technique.

In my opinion, a good *legato* either with the finger, hand or arm in all its variance in strength can only be obtained by a pressure against the keys, while in *staccato* effects the stroke or quick pressure is applied. Here there are various opinions of pianists and teachers, some of them like Godowsky advocate a weight of finger and hand respectively to produce the desired effect of *legato*. A very important factor and one which is not

disputed by most teachers and pianists, is the relaxed condition of either the wrist, elbow or shoulder joint. Everybody knows that the piano builders use felt around the hammer to give the stroke elasticity and volume of tone, so has the pianist to depend upon some medium which acts as a regulator of tone and this regulator is first the cushion at the tip of the finger, and secondly the wrist, which has to be held in an elastic, supple condition. Like in a hammer the end part is made firm, so that the attack can be made precise and effective, so in the *staccato* and *legato* touches with the finger, hand, or arm the first knuckle must be made firm, strong and sensitive, so that the attack or pressure yields a clear and resonant tone, always regulated in elasticity with a supple wrist.

### Make Music Interesting

The study of music from the very beginning should be made interesting and thorough, even the child can be made to play with expression in her own atmosphere and by degrees the study will become a source of real pleasure and inspiration to him or her. The really good teacher must have a positive technique to teach, it will not do any good to feed the pupils on old worn out doctrines. What we need is teachers all over the country, who know foundational technique according to correct principles and can teach it. Then there is no need of "beginning over again," because the foundation was badly laid, if such a student should enter the classes of an artist teacher.

If you want to choose an artist teacher, for your girl or boy, be sure that he or she is thoroughly prepared and then choose one teacher who is an educator. In order to conquer the technical side of piano playing one has to learn a positive technique, and this positive technique consists of a thorough drill in trills, scales, chords, arpeggios and octaves. A painter would not begin to teach a pupil landscape painting without giving the pupil first a thorough drill in drawing, in the same manner a piano teacher should not begin to teach a pupil compositions without first to give him a thorough drill in technique and touch, to strengthen the fingers and make them trustworthy and dependable. Practise at the piano should not be a mechanical rattling-off of exercises by the hour or by the number of repetitions. The student should bear in mind, that a mental supervision is absolutely necessary, in order to see that the hand is held correctly and that the fingers move in the right way.

The great master, Leschetizky, laid great stress upon the thinking way of practising, for mind is nearly everything, can do almost anything. It can equalize fingers, balance hands, develop time sense and enable the player to interpret effectively, place the right accent with the right shading in the right place, execute fluently and read between the lines the intention of the composer. Thinking is rendered easier, if the student at first practises very slowly and here at first each hand alone and later both together. By occasionally making use of the metronome slow time can be gradually increased in speed until it reaches the ex-

act tempo prescribed. The intelligent use of the metronome is a splendid help in accuracy of the time sense and for rigid discipline in this line. That which has sounded good in slow time, will not lose its quality, if the transition into fast time is made gradually and not suddenly.

### Practise in Morning Hours

The best hours for practising are undoubtedly the morning hours, when mind and body are refreshed from sleep. It is a great help to relax after an exertion and mentally rethink what and how one has played and here correct the faulty playing. Concentration of thought is very necessary to good practising. A player has to hear, to see and to feel at the same time, in order to be able to have an opinion upon one's own playing. In the study of pieces, thought is most essential; a player should have a keen analysis of the composition in hand in his mind and have a conception of the way it ought to be interpreted; then only by comparing the inwardly listening with what he actually hears, he can improve and correct till a certain degree of perfection is attained. The way the compositions are learned or rather memorized should always go from brain to fingers and never from the fingers to brain.

In memorizing a composition my teacher, Theodor Leschetizky, used to insist that I read a composition away from the piano over and over again and then rewrite the composition from memory. I remember well how a friend of mine, an American by the name of Tracy, who is now teaching in New York, and who at that time also with Leschetizky, and myself used to promenade in the beautiful suburbs of Vienna, each of us with a composition and writing paper in hand and jot down measure after measure, and do it so often, until we both knew the piece thoroughly by heart. Begin with a short piece, if you will try this method. Leschetizky often used to interrupt my playing in the lesson, he would then ask me to think a certain number of measures and continue playing the next one. This is a good test to see if your memory is in good working order.

If you have a good technical foundation in the five points I mentioned before—trills, scales, chords, arpeggios and octaves, then it does not matter so much, if you do not practise these every day, but instead you can invent your own exercises out of the compositions. In nearly every piece you play you will find some places which come not up to your expectations in regard to rhythm or dynamic shadings. These you ought to practise separately and then in connection with the rest of the piece.

Mme. Claussen to Give Her First N. Y. Recital of Season on Jan. 25

Mme. Julia Claussen, the mezzo-soprano, prima donna of the Metropolitan, will give her first song recital of the season in Aeolian Hall, Friday afternoon, Jan. 25. Mme. Claussen, who will be assisted by Nicolai Schneer at the piano, will sing songs of Franck, Bemberg, Fauré, Tschaikowsky, Gretchaninoff, Arensky, Merikanto, Melartin, Peterson-Berger, Grieg, Weber, Liszt, MacDowell, MacFadyen, Kramer and Pierce.

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# The Musical Alliance of the United States

## A Story with a Moral

**A** FEW years ago Oscar Saenger, the noted opera coach, told a story of a personal experience.

It seems that Mr. Saenger on one of his trips to Europe met a number of gentlemen, Germans, in the smoking room of the steamer. They became acquainted with one another and found their society so congenial that it was agreed that on their arrival in Berlin they would dine together before they separated.

At this dinner everything went well until one of the party, a German merchant of wealth and high standing, happened to say:

"Mr. Saenger, you have been very entertaining and you have given us a wonderful insight not only into the political but into the industrial and commercial situation in the United States. By the bye, what is your business?"

To which Mr. Saenger replied:

"I am a music teacher."

Of course, he could have said that his particular work was that of preparing people not alone for the concert stage but for the opera stage, in which he has been, as is well known, exceedingly successful. But he contented himself by modestly stating that he was a music teacher.

"I had barely gotten the words out of my mouth," said Mr. Saenger, "when the temperature of the room fell to forty below. Soon after the gentlemen, one by one, excused themselves, and only two when leaving shook me by the hand. I then discovered that as a music teacher I was not considered to be in their set, in their class. I belonged to a lower world."

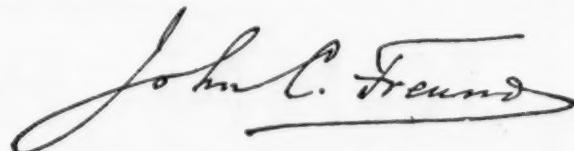
The incident has force for the reason that no country is supposed to be so musical, so appreciative of music as Germany, and yet the music teacher was not regarded by prominent and wealthy German business men as socially their equal.

The moral of the story has a particular application at this time, when the disposition of fuel administrators and others is to curtail the activities of the music industries as "non-essential," and, indeed, to force musical entertainments, as well as theaters, to close at 10 o'clock, which would virtually eliminate the opera, to begin with, and would throw out of employment thousands of musicians who are concerned with the musical and social life of the people.

It all simmers down to this, that there never can be any change in the general attitude of a large portion of the community to music—and this will include legislators, educators, public schools, colleges—until public opinion as to what music means in our national, civic and home life has gone through a radical change.

Just so long as music in any form is looked upon by the mass of the people simply as an entertainer or as being all very well for those who care for it, or for the few who cultivate art for art's sake, or for church service on Sunday, or for the amusement of people at a cabaret or musical comedy house, but that it really has no place in the serious life of the people, just so long will the musician, the music teacher, the musical manager, the singer, the artist, the composer, the conductor not receive the recognition that is due them.

Now, then, if there is anything that we know, it is that great changes in popular sentiment, especially in a country still dominated by a Calvinism which was always opposed to music, can only be accomplished by a process of education. This logically leads to the conclusion that it is absolutely necessary for all those interested in the musical world, in the musical industries, for all music lovers to get together so that they may present a united front and hold up the hands of those who have undertaken the work of educating the people to the point where they may regard the musician, and especially the music teacher, not as belonging to a separate, indeed to a lower class, but as belonging to the highest class, to the class of those who lead in that culture which means the progress of humanity out of the merely material into the spiritual.



### Aims Are Splendid

To the Editor of MUSICAL AMERICA:

Enclosed I am sending you my application for membership and enclose annual dues for the current year. The aims of your society are splendid; if you will be able to carry out your program as outlined in your circular, you will have done much for the improvement of musical conditions in the United States, and my heartiest sympathy will be yours.

KURT SCHINDLER.

New York, Jan. 8, 1918.

### Most Vital and Most Magnificent Musical Movement Ever Attempted

To the Editor of MUSICAL AMERICA:

I herewith enclose the very littlest dollar bill I have ever said adieu to in my life. "Littlest" because it's a wee "drop-in-the-bucket" in what to me seems the most vital and most magnificent musical movement ever attempted in the life and activities of musicians and the "civilization" of music in America.

Please may this "littlest dollar bill" be the means of adding my name to mem-

bership and let it also play its one millionth part rôle in the great inceptive idea of one of the most renowned of proficient musical philosophers, Mr. John C. Freund.

May the cause and attractions of Musical Alliance of the United States meet significantly the onward rush it deserves—the real "Onward, Christian Soldier" spirit, and may its rivers overflowingly rush unceasingly to a climax nothing short of "Unfold, ye portals everlasting."

Wish you, the cause you represent, the lasting value of musical alliance, appropriate greetings.

LLEWELLYN B. CAIN,  
Conductor Saco Valley Music Festival.  
Portland, Me., Jan. 3, 1918.

### Sincere Wishes for Its Success

To the Editor of MUSICAL AMERICA:

Will you kindly enroll me as a member of the Musical Alliance of the United States?

My sincere wishes for its success accompany my check.

HOWARD WELLS.  
Chicago, Ill., Dec. 26, 1917.

### Manager N. Y. Symphony Society Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for membership to the Musical Alliance, enclosing annual dues.

GEORGE ENGLES.  
New York City, Dec. 31, 1917.

### Catharine Bamman Calls It "A Splendid Work of Consolidation"

To the Editor of MUSICAL AMERICA:

Your propaganda—it would seem to have joined into a great and swelling chorus all those isolated voices which have cried in the wilderness for years. We who are most closely associated with musical work in this country know how completely chaotic and disorganized it has always been, therefore I rejoice at this notable effort at adjustment, this making straight the highway which shall lead us to bigger and better results. Also it is to date the best answer to the impudent condemnations of those foreign artists whose periodical and brief (before the war) excursions after the American dollar seem to have given them the prerogative of passing public judgment on American musical conditions.

Please count on me for anything I can say or do to further this splendid work of consolidation.

CATHARINE BAMMAN,  
New York, Jan. 3, 1918.

### Too Much Cannot Be Said in Praise of the Movement

To the Editor of MUSICAL AMERICA:

I am in full sympathy with the aims of the Musical Alliance. I feel that too much cannot be said in praise of this wonderful movement—which cannot fail to bring the interests of music rapidly to the front in the United States. Enclosed find check for membership.

Mrs. M. WARDNER DAVIS.  
Salem, W. Va., Jan. 3, 1918.

### Hopes Alliance Will Acquire the Power of the Forward Push of the English Tank

To the Editor of MUSICAL AMERICA:

I take pleasure in enclosing my check for annual dues for membership in the Musical Alliance.

This association merits the support of all interested in the musical advancement of our country and is a step in the right direction.

Let me express the hope that the step will acquire the power of the forward push of the English tank.

WILLIAM J. FALK.  
New York, Dec. 26, 1917.

### Should Be of Great Benefit to All Musicians

To the Editor of MUSICAL AMERICA:

Have read the printed matter about the Musical Alliance and I think that with Mr. Freund's wonderful genius as a guiding star it should be of great benefit to all of us "musicians." We need all of that and more, and whatever I can do to help along shall be done most cheerfully.

With the kindest regards to Mr. Freund.

WASSILI LEPS,  
Conductor Phila. Oper. Soc.  
West Philadelphia, Pa., Jan. 7, 1918.

### Sees Great Things for the Alliance to Accomplish

To the Editor of MUSICAL AMERICA:  
I am happy to indorse the Musical Alliance by sending the enclosed membership check.

As a young conductor and composer, I can see great things for the Alliance to accomplish. Let us hope that it will suffer a happier fate than have so many similar movements. Let's see it do things!

I am sure that you will have plenty of support in this worthy enterprise. Wishing you the best of success, I am,

HOWARD D. BARLOW,  
Representative at Greene Camp.  
Charlotte, N. C., Dec. 26, 1917.

### Unequivocally Endorses the Aims

To the Editor of MUSICAL AMERICA:

It is with great pleasure that I avail myself of your kind invitation to become a member of the Musical Alliance of the United States, Inc.

I unequivocally indorse the aims of the society as set forth. Wish Mr. Freund, yourself and all others engaged in this movement every success. Enclosed find check for \$1.

WALTER S. FISCHER.  
New York, Dec. 26, 1917.

### Prominent Washington Piano Man Will Boost Alliance

To the Editor of MUSICAL AMERICA:

Allow me to congratulate you on your great part in forwarding the organization of the Musical Alliance of the United States. The movement has my entire approval and I will boost it to the best of my ability.

W. P. VAN WINKLE,  
Vice-President,  
F. G. Smith Piano Co.  
Washington, D. C., Dec. 26, 1917.

### Will Eventually Solve the Needs of American Musicians

To the Editor of MUSICAL AMERICA:

I am enclosing money order for \$1 for the annual dues of the Musical Alliance. I believe that the Musical Alliance will eventually solve the needs of American musicians. Mr. Freund deserves great credit for his foresight and his wonderful determination to carry his plans through. I feel sure that success will crown his efforts. It gives me a great deal of pleasure to become a member of the Musical Alliance.

With best wishes for success,  
ORINA BRENNER.  
Brooklyn, N. Y., Dec. 31, 1917.

### Should Summon Every Musician to Its Support

To the Editor of MUSICAL AMERICA:

I am giving myself a membership in the Musical Alliance as a Christmas present. The platform and purpose of the Alliance should summon every musician to its support, and I cannot think of a better way to start the New Year than to find myself "part and parcel" of a movement so broad and timely.

With best wishes, I am,  
Cordially and sincerely,  
ELIZABETH ELLIOTT.  
Nashville, Tenn., Dec. 26, 1917.

### Cannot Too Heartily Endorse the Alliance

To the Editor of MUSICAL AMERICA:

I cannot too heartily endorse the Alliance and its very worthy standards. Enclosed please find my check for \$1 for the membership.

Cordially yours,  
GIACOMO MINKOWSKI.  
San Francisco, Cal., Dec. 28, 1917.

### Ernest R. Kroeger of St. Louis, Distinguished Musician and Educator, Joins

To the Editor of MUSICAL AMERICA:

I am very pleased to enroll myself as a member of the Musical Alliance. The objects are certainly most praiseworthy and should receive the support of all sincere musicians and music lovers generally. Enclosed please find check.

ERNEST R. KROEGER,  
Director the Kroeger School of Music.  
St. Louis, Mo., Dec. 26, 1917.

### Needed for a Long Time

To the Editor of MUSICAL AMERICA:

I am enclosing my dollar. This movement has been needed in this country for a long time. In my position on the National Council I can reach a large number of people, and will appreciate it if you will send me a bunch of printed matter, so that I may get busy with the people of this state.

HENRY D. TOVEY.  
Univ. of Ark., Fayetteville, Ark.  
Jan. 7, 1918.

# THE MUSICAL ALLIANCE OF THE UNITED STATES

JOHN C. FREUND, President

MILTON WEIL, Treasurer

**F**OUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to

BARNETT BRASLOW  
Secretary

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.  
Depository: Bankers Trust Company

## Praise for John C. Freund and Pierre V. R. Key of the New York "World"

[From the Indianapolis Star]

One idea should dominate the attitude of the men assigned by newspapers to chronicle musical happenings if they hope to fulfill their obligations to readers and to render the service they are supposed to render to the cause of music in the community. That idea should be a supreme and unfailing optimism, an eagerness to encourage and a genuine sympathy with the interests of those who are chiefly concerned with musical advancement.

To take a long leap from the chronicler to the editor, the case of John C. Freund might be cited. He always has been the musicians' friend, a champion of American talent, a vigorous and combative figure in all things calculated to elevate musical conditions in every part of this country. What he has accomplished personally and what will develop from his years of earnest work it is hardly possible to estimate.

And, to cite another, there is Pierre V. R. Key of the New York *World*, who first, last and all the time is firm as granite in his belief in American composers and musical artists, and never misses an opportunity to give them encouragement when it is deserved.

## Think Movement Is "Of Vital Importance"

To the Editor of MUSICAL AMERICA:

I think that a movement of such vital importance as this merits our president's interest and attention as well as mine. He agreed with me heartily and insists upon having an individual membership for himself as well as for me. I am, therefore, enclosing two application blanks with the firm's check for \$2 to cover same.

J. T. ROACH.  
Manager Music Department, Hinds,  
Hayden & Eldredge, Inc.  
New York City, Dec. 28, 1917.

## E. A. Kieselhorst, Prominent St. Louis Piano Man, Says: "A Splendid Idea, One of the Best Ever Suggested"

To the Editor of MUSICAL AMERICA:

A splendid idea—one of the very best ever suggested by anyone in this splendid piano business composed of so many splendid piano men in this splendid United States. Here is my little "iron man." It's one of the best "buys" I ever made.

Wishing you unlimited success in the undertaking you have launched,  
E. A. KIESELHORST.  
St. Louis, Mo., Dec. 22, 1917.

## Five Prominent Newark (N. J.) Musicians Join

To the Editor of MUSICAL AMERICA:

This morning I found sufficient relief from a cold of two weeks' standing to visit five musicians re the Musical Alliance. Result—five subscriptions, which I enclose. One from Otto K. Schill, well known as the author of several volumes of technical studies for the violin; Lilian J. Petri, pianist, and Paul Petri, two

teachers who have long fought here to standardize music teaching; Louis Ehrke, conductor of the Newark Symphony Orchestra, and Alexander Berne, president of the Newark Musicians Club. I shall continue the good work here.

PHILIP GORDON.  
Newark, N. J., Dec. 31, 1917.

## Noted Manager Joins

To the Editor of MUSICAL AMERICA:

I am deeply interested in all your endeavors for the advancement of music in America, and the specific aims of the work you have undertaken in the Musical Alliance of the United States.

It is high time that the American artist and the American composers were receiving their full meed of recognition, the fullness of which will give them their rightful place "in the sun."

I enclose my subscription, or membership dues for the Alliance, and send my best wishes for its greatest possible success.

ELLA MAY SMITH.  
Columbus, Ohio, Jan. 6, 1918.

## Iowa Musicians Will Join

To the Editor of MUSICAL AMERICA:

About a half dozen musicians here have signified their intention to join and will be sending their subscriptions to you.

I enclose check for \$1.00, and subscription for membership.

FRANK E. PERCIVAL,  
Director of Music, Sioux City High  
School, and First Congregational  
Choir, Sioux City, Ia., Jan. 5, 1918.

## A Privilege to Support It

To the Editor of MUSICAL AMERICA:

I send herewith dollar for membership in the Musical Alliance of the United States, in which I am very much interested. You have inaugurated a great movement, and I will consider it my privilege to support it in every possible way. I wish you success.

MRS. DAISIE L. BRINKER.  
San Jose, Cal., Jan. 2, 1918.

## Clause Seven Should Interest Every Music Lover

To the Editor of MUSICAL AMERICA:

Herewith my check for membership in the Musical Alliance. Clause seven in the prospectus should interest every music lover. We must have a National Conservatory of Music in America. The other seven clauses are altogether worth attention, but clause seven, it seems to me, is of first importance.

HERBERT WILBER GREEN.  
Brookfield Center, Conn., Jan. 7, 1918.

## Must Mean Much for the Development of the Country

To the Editor of MUSICAL AMERICA:

Personally I want to express to you my thanks and appreciation for the enterprise of the Musical Alliance. It is an undertaking which must mean much for the development of our country. I am particularly pleased with the paragraph which deals with better music for the children in the public schools, with credit for work done. I believe it is the cornerstone of the whole thing.

The work of the school and the so-

cieties under my direction are pledged to the support of the Alliance.

FREDERICK SCHWEIKHER,  
President, Western Institute of Mu-  
sic and Dramatic Art.  
Denver, Colo., Jan. 2, 1918.

## Hopes It Can Help in Lincoln, Neb.

To the Editor of MUSICAL AMERICA:

I herewith apply for membership in the Musical Alliance, and enclose check. I trust your Alliance will be able to do something for the cause in this city, where we are endeavoring to maintain a symphony orchestra and have already given some excellent concerts.

JEAN L. SCHAEFER.  
Conductor Symphony Orchestra, Lin-  
coln, Neb., Jan. 4, 1918.

## Congratulations

To the Editor of MUSICAL AMERICA:

Am enclosing check for \$1.00 as my membership dues in the Musical Alliance. You will always find me ready to do all I can to help realize the aims of the organization. It ought to appeal to every right-thinking person, interested in music. Congratulations!

HENRY LEFKOWITCH,  
The Lefkowitch School of Music, New  
York, Jan. 8, 1918.

## A Pleasure to Help

To the Editor of MUSICAL AMERICA:

Enclosed please find my check for \$1. Kindly enter my name for membership in the Musical Alliance of the United States. Any service that I can render this organization will be my pleasure to do so. Best wishes for your success.

NANA GENOVESE.

Rutherford, N. J., Jan. 1, 1918.

## Mighty Glad to Do His Bit

To the Editor of MUSICAL AMERICA:

I am herewith sending my dollar for the Musical Alliance and am mighty glad to do "my bit" for this fine work.

HARVEY PEAKE.

New Albany, Ind., Dec. 29, 1917.

## Much Interested

To the Editor of MUSICAL AMERICA:

I am much interested in the aims and principles of the Musical Alliance of the United States and herewith enclose \$1 for annual membership.

OSCAR GOERING.

Philadelphia, Pa., Dec. 29, 1917.

## Prominent Vocal Teacher Joins

To the Editor of MUSICAL AMERICA:

I hereby apply for membership in the Musical Alliance and enclose dues.

WILFRIED KLAMROTH.

New York, Dec. 11, 1917.

## A Noble Enterprise

To the Editor of MUSICAL AMERICA:

I am not only willing, but thankful for the privilege to belong to the Musical Alliance. Enclosed please find check for membership dues, and accept my best wishes for the success of your labors in this noble enterprise.

J. L. TINDALE.

New York, Jan. 8, 1918.

## Dean of Fine Arts Institute of Drake University Joins

To the Editor of MUSICAL AMERICA:

I beg to enclose herewith my check for \$1 for membership in the Musical Alliance of the United States. I am for it and wish you much success.

HOLMES COWPER,

Dean, Institute of Fine Arts,

Drake University.

Des Moines, Iowa, Jan. 8, 1918.

## Well-Known Conductor Joins

To the Editor of MUSICAL AMERICA:

It is my aim to bring music in its best possible form to the people, and I only hope that the ways and means you suggest in your pamphlet will make this easier and will finally lead to the aim we are striving for.

If there is anything I can do to further your work, will you please let me know.

HUGO RIESENFELD.

New York, Jan. 7, 1918.

## A Most Excellent Movement

To the Editor of MUSICAL AMERICA:

Enclosed please find check for two dollars for membership in the Musical Alliance; one for John C. Ogden, general superintendent of the Cambria Steel Co., the other for myself. We are both in sympathy with this most excellent movement and promise our hearty co-operation.

CHAS. H. MARTIN.

Johnstown, Pa., Jan. 4, 1918.

## Representative Buffalo Musicians Join in a Body

To the Editor of MUSICAL AMERICA:

I am enclosing the names of a number of professional musicians and teachers, representative of all that stands most prominently before the Buffalo public today in its musical world. It is a list that should influence others to join. I believe it will have an excellent effect on the morale of certain recalcitrant members of our musical fraternity, who seem at times so apathetic that one wonders if they really are alive to anything that occurs beyond their own doorsteps. *Esperons le!*

I am delighted to know that so many eminent musicians are joining the Alliance and hope the whole country will rise to the occasion and back it to a successful issue.

With many good wishes, believe me,

FRANCES HELEN HUMPHREY.

Buffalo, N. Y., Jan. 7, 1918.

We, the undersigned professional musicians of Buffalo, are heartily in sympathy with the Musical Alliance of the United States and wish to be enrolled as members.

ADA M. GATES,

MARGARET ADSIT BARRELL,

AMY GRAHAM,

MRS. GILBERT BROWNE RATHFON,

EVELYN CHOATE,

HARRIET WELSH SPIRE,

CLARA M. DIEHL,

ETHYOL McMULLEN,

JANE SHOWERMAN McCLEOD,

AGNESE STORCK,

MARGARET McNAMARA,

REBECCA CUTTER HOWE,

MAI DAVIS SMITH,

FRANCES HELEN HUMPHREY,

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WILLIAM S. WAITH,

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ANGELO M. READ,

SETH CLARK,

R. LEON TRICK,

ALFRED JURY,

HENRY DUNMAN,

WILLIAM J. GOMPH,

HARRY CUMPSON,

WARREN CASE,

CHARLES MOTT,

LOUIS J. BANGERT,

EDWARD DURNEY.

## A Wonderful Movement Wisely Started

To the Editor of MUSICAL AMERICA:

The motto of our country certainly applies to the wonderful movement you have so wisely started. Only lack of time to attend to this matter has delayed my coming into the fold of the Musical Alliance earlier.

Hoping every musically inclined person in the country may help to prove that "in union there is strength" by quickly sending in their "bit" as gladly as I now do mine.

ELLA D. BLAIR.

Philadelphia, Pa., Jan. 10, 1918.

## Distinguished Artists Join

To the Editor of MUSICAL AMERICA:

I am only too glad to send you the hearty support of my wife and myself for the Musical Alliance.

I think the proposed plans of the new organization will be of incalculable value to both musicians and public, and we are heartily in accord with them.

HERBERT WITHERSPOON,

# MUSICAL AMERICA

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New York, January 19, 1918

**WHY NOT?**

It is valuable counsel that Mr. Henderson gave the Metropolitan in the columns of the *Sun* last Sunday regarding the revival of various operas of the older Italian school. Despite the efforts made to accomplish that purpose the void left by the elimination of the Wagnerian répertoire has never been satisfactorily filled. The suggestion in behalf of certain Verdi works of the pre-Aïda periods appeals as sensible. Verdi was the greatest composer Italy ever produced and her one monumental musical figure since the glorious days of her classicism. To maintain this signifies no derogation of the more or less agreeable accomplishments of a Rossini, a Donizetti, a Bellini, in their superficial and limited range. But Verdi has come to be known to the present generation exclusively as the composer of the "Traviata-Trovatore-Rigoletto" trilogy and of "Aïda," "Otello" and "Falstaff"—though even the last two are no longer honored here in the observance. Once in a while there crops up an isolated performance or two of the "Masked Ball," which seems not to be regarded seriously. But of "Don Carlos," "La Forza del Destino" and several others out of which the breath of life has not really departed no thought appears to be taken. Arias and duos from these works confront one on the programs of Sunday night concerts and in talking machine catalogs, but the operas themselves thrive only in the music dictionaries.

Why is this so? According to Mr. Henderson the management does not care to tempt fate with singers ill adapted to the purpose. But this objection the *Sun's* critic properly overrules when he declares that other works are continually subjected to an interpretative treatment out of conformity to their requirements. If we can listen complacently to the "Marriage of Figaro," to the "Magic Flute," to "Iphigenia in Tauris," as they are sung at us these days, we can assuredly lend a condescending ear to "Don Carlos," to "La Forza del Destino," to "William Tell," as they might be carried out. If we condone vocal abominations in the modern works of infinitely lesser musical account, can we not take reasonable pleasure in the purer, truer inspiration of the veritable masters while closing an ear to the viciousness of contemporary vocalism? Undoubtedly. Why, then, not make the attempt? Surely "William Tell" would be more palatable than a modern importation of such slender account as Mascagni's "Lodoletta."

And "La Forza del Destino"—with rôles for Caruso and Amato—might enable the management to lay "Traviata" in cold storage for a few years. Decidedly it would be better to have such neglected works like this sung only half way well than not at all.

Incidentally, why not a revival of Verdi's "Falstaff," the chief glory of modern Italian music? Has not the Metropolitan perfectly available *Falstaffs* in Scotti and Amato? A *Fenton* in Carpi? And between Alda, Easton, Curtis, Homer, Robeson and several others the necessary merry wives of Windsor? Yes, why not?

**FOREIGN IMPERTINENCE**

The *Idea Nazionale* of Rome deems somewhat to relent. A few weeks ago it was by no means so graciously condescending. It decided that our Metropolitan Opera House had been running for years on a pro-German basis (it impudently cited MUSICAL AMERICA in support of this belief) and made up its mind that this state of affairs could not be allowed to continue. It gave its endorsement to the elimination of Wagner in New York and resolved to see to it that things could not again be as they were. Last week it lifted up its voice and spoke once more. An interview with Gatti-Casazza appeared in it, wherein the impresario proved that no German operas had been given except three by Flotow, Mozart and Liszt, and none of them in the enemy language. Also that of artists representing hostile nations only two—Hempel and Bodanzky—remain, and these are at present in active process of becoming naturalized. This is progress. It satisfies the *Idea Nazionale*, but only relatively. "Our readers will be able to convince themselves by this interview that the statement made by Gatti-Casazza does not in any way affect what we published about the Metropolitan, which is only now changing its policy." Besides, in regard to Hempel and Bodanzky, the *Idea Nazionale* says: "These are explanations which only bear weight with those interested to believe them, but not for us who know the changing virtues of Austro-Germans of both sexes. Bodanzky may be a Slav from Prague, in which case he is a renegade Bohemian, as no Bohemian to-day proud of his nationality can feel sympathy for Austria, which tyrannizes over Bohemia."

This kind of impudent presumption, this veiled dictation, is a part of the inglorious harvest we reap from years of supine acquiescence to foreign musical domination. When the *Idea Nazionale* or any other Italian, or French, or German, or Russian or any other organ begins, by implication or directly, to lay down the law as to what an American opera house must or must not be, it presumes insolently upon rights that are none of its own and transcends all privileges. If America is no musical province of Germany—and it is not—it is by the same token independent of Italy. The trend of events, accelerated by the present development of national feeling, denotes the forthcoming liberation of this country from all such stifling influences as the gabble of the *Idea Nazionale* implies. The quicker Americans realize their own musical self-hood and objectify it in the transaction and management of their own musical affairs, the sooner spoiled and haughty foreigners will discover their proper station in our artistic world. And the signs multiply that this realization is coming into vigorous life.

We question what the attitude of the *Idea Nazionale* or any of its contemporaries would be if a New York daily suddenly took upon itself indirectly to lecture the Costanzi on its policies and obligations as the *Idea Nazionale* is doing the Metropolitan. The question of a Metropolitan artist's good faith is, to be frank, none of the Roman journal's business.

**HELPLESS IN A CRISIS**

New York is almost coalless because of a combination of circumstances which need not be discussed in a non-political journal. The Federal authorities are seriously considering an action which would doubtless have a paralyzing effect on the morale of the nation—they propose to close the theaters three days a week. Concert auditoriums are classified as theaters, so the proposed regulation would affect music as much as the drama.

It is futile to argue that only a relatively minute quantity of coal is consumed by the "places of amusement"; it is futile to point out that the thousands of music lovers who flock to the halls reduce the consumption of coal by absenting themselves from their frigid homes; it is almost futile for the musical interests of the nation to protest unless they have some powerful, centralized organization to represent them, to speak and act for them.

The musical interests, including all individuals and organizations connected with music, are eager to aid the government intelligently. Disorganized, disrupted by malignant, selfish influences, the musical profession is helpless in any emergency. The solution is simple—Unite!

## PERSONALITIES



© Matzen

**Mr. and Mrs. Riccardo Stracciari**

A constant associate and advisor of Riccardo Stracciari is his charming and talented wife, who has made many friends in operatic circles since the noted baritone came to this country. Mr. Stracciari will be heard for the first time in many years in New York during the forthcoming Chicago Opera Association's season. His success in Chicago was reported to be remarkable. Mrs. Stracciari is at present worried as their only son, a lad of 17, without his parent's consent, has joined the Italian Army and has been made a lieutenant in the Aviation Corps.

**Hempel**—Frieda Hempel, soprano of the Metropolitan Opera, recently sent a contribution of \$100 to the committee raising funds to provide coal for the poor until the present situation is adjusted.

**Whithorne**—The Zoellner Quartet has accepted for performance Emerson Whithorne's string quartet, "Greek Impressions." Dora de Phillippe, the soprano, has accepted the same composer's "The Babe in the Garden," "Sylvan Song" and "Chinese Serenade."

**Martinelli**—Giovanni Martinelli, the Metropolitan tenor, and Mrs. Martinelli are convinced that their little son Antonio, born on Dec. 13, will be a fortunate individual, for thirteen is counted a lucky number by the Italians. The Martinellis have a two-year-old daughter, Benedetta, who also was born in New York.

**Levitzki**—Mischa Levitzki, the pianist, is a rabid baseball fan. In his student days he played on a team and would still do so, he says, except for the risk to his fingers. He never misses a game if he can help it and one of his highest ambitions in this direction is to see Alexander pitch.

**Rubel**—The Edith Rubel Trio has returned to New York from a short trip through the South. The artists appeared at Wilkes-Barre on Monday evening of last week in joint recital with May Peterson, soprano of the Metropolitan Opera Company.

**Dalton**—Sydney Dalton, for twelve years prominent in New York as a teacher of voice, accompanist and composer, has qualified for a commission as lieutenant in the Canadian Army after a course of training at the University Officers' Training Camp in Toronto. He leaves the latter part of this month for England to be transferred to the British Army and to specialize in machine gun work.

**Robeson**—Lila Robeson's services are in greater demand than ever at the Metropolitan because of the large number of rôles in several languages she has at her command. Recently at the eleventh hour she sang in admirable style the part of *Martha* in "Faust," with Mme. Alda, who replaced Farrar. She enacted a part in the new Mascagni opera, "Lodoletta," which had its New York première last Saturday.

**de Phillippe**—Dora de Phillippe, soprano of the Chicago Opera, is to sing the part of *Yniold* in the Campanini Company's first performance this season of "Pelléas and Mélisande." This is a new rôle for Mme. de Phillippe, and as the part was given her on short notice, she is deeply engrossed in the study of it. Mme. de Phillippe is also rehearsing for the forthcoming production by the Chicago Company of "Francesca da Rimini."

**NOTICE TO SUBSCRIBERS**

A number of subscribers to "Musical America" have called attention recently to the delay in the receipt of their copies of the paper. "Musical America" is mailed from New York on Thursday of each week. Investigations of delays in the delivery of the copies to subscribers can be conducted only when the complaint states specifically the date and hour on which the copy is left by the local postman.



GERMANY has offered to pay 666,000 pesetas as indemnity for the loss of the composer, Enrique Granados. Probably they hit upon this particular sum with the mystic repetition of the numeral 6 as a dainty reminder of the name of the steamer, the "Sussex." *Ja, Sechs!*

In our country even a Broadway comedian-composer values himself at more than \$133,000 (which is about the equivalent of 666,000 pesetas).

Tell one of our 'steen million song composers or one of those transcribing sharks that you value him at 660,000 pesetas—if you want an icy glare and a blasted friendship.

#### *Chaminade Is Certainly a Charming Gentleman*

[From "Music and Musicians" of New York]  
One of the most beautiful melodies by Chaminade is his Prelude in D Minor.

#### *No 'ell—'Cept for the Reader*

As a rule, we do not admit verse to this corner, except, of course, our own. But Addison Fletcher Andrews deliberately wrote this verse review of a Homer N. Bartlett song for our pages and so how can we refuse to use it?

NO 'ELL!  
An able composer, named Bartlett,  
Has written a musical tartlet;  
Its theme is "No 'ell!"  
Which is all very well,  
For there'll never be any for Bartlett.

'Tis constructed on chords of the 'leventh—  
He doesn't diminish the seventh;  
On ninths, too, he has built;  
This is quite a crazy quilt,  
These chords of the ninth and 'leventh!

#### PRESENT VANDERPOOL SONGS

##### Good Qualities in Works Heard at Mme. Buckhout's "Composers' Series"

The songs of Frederick W. Vanderpool were heard in Mme. Buckhout's "composer's series" at her New York studio on Wednesday afternoon, Jan. 9. Mr. Vanderpool presided at the piano and his songs were sung by Mme. Buckhout, soprano; George Reimherr, tenor, and Charles Norman Granville, baritone. Notable in all the songs were their thoroughly melodious quality and their effectiveness from the singer's standpoint. The audience applauded them with enthusiasm and gave the composer and his interpreters a hearty welcome.

Mme. Buckhout scored especially in "Ye Moanin' Mountains" and "A Song for You," both of which were repeated, the last named being dedicated to her. She also sang "Rejoice, My Love," "Regret," "A Fair Exchange," "Asleep," the brilliant waltz song, "Neath the Autumn Moon" and "If." Mr. Granville was welcomed in a group of songs, "A Road Song," "Angel of Light," "To You, Sweetheart," "I Did Not Know" and "Song of the Adventurer Bold," which he sang artistically. Mr. Reimherr's admirably sung offerings included "Songs of Dawn and Twilight," "The Heart of You," "Love and Roses"—this one repeated—and "My Love Forever Thine Shall Be."

##### Seattle Soprano Expects to Visit Western Front to Sing for Soldiers

SEATTLE, WASH., Jan. 5.—Pauline Turner, known as the "Song Bird of the Panama-Pacific," and who has been singing with the navy band in the Y. M. C. A. auditorium at Camp Lewis and for the sailors and soldiers at the Bremerton

I can see him avoiding the tonic,  
His face wreathed in smiles quite sardonic;  
The dominant, too,  
He delights to eschew;  
Let us hope this condition's not chronic.

The end of this tartlet abstruse  
Is no end at all—that's the deuce!  
It sounds quite involved,  
But a ninth's unresolved;  
"The future's uncertain," 's th' excuse.

All Hail to America's Homer!  
His fame has a pleasant aroma.  
We hope he'll be here  
For full many a year,  
So his name will not be a misnomer.

\* \* \*

Efrem Zimbalist in his article on "Music, the Elemental Art," speaks of the first means of communication as inarticulate sounds, for example, the cry of birds and the noises of beasts. Students inclined to paleontological research may verify Mr. Zimbalist's statement by attending some of these fledglings' recitals.

\* \* \*

The *Pacific Coast Musician* states that the title of a new violin piece is "The Pup," and remarks that "this is but another proof of the adage that every dog has his day." We must add that if any violinist attempts to yelp out this piece in our presence that we shall certainly throw bones at him.

\* \* \*

"Blanki is a model opera tenor!" insisted the friend of the singer in the course of his argument with the musician.

"I agree with you perfectly," replied the musician.

"Ah, you surrender—" "I agree that Blanki is a model tenor," said the musician as he edged toward the door. "You will find in the dictionary that 'model' means 'a small imitation of the real thing.'" And he disappeared.

CANTUS FIRMUS.

Navy Yard, has joined the United States Navy as yoemanette, third class. She expects to be one of a group of sixty singers to be sent to the western front in the near future to help break the monotony of camp life with music.

W. W. G.

##### Elman Gives Recital in Meriden, Conn.

MERIDEN, CONN., Jan. 12.—Mischa Elman, violinist, gave a recital on Jan. 6 under the local management of Griswold, Richmond and Glock. Mr. Elman was well received in the Vivaldi-Nachez Concerto and numbers by Lalo, Handel, Albeniz and Brahms. Philip Gordon was accompanist. W. E. C.

##### Ethelbert Nevin's Son to Marry

Mr. and Mrs. J. Sloat Fasset, the former at one time Congressman from New York, have announced the engagement of their daughter, Jennie, to Ensign Ethelbert Nevin, son of the late Ethelbert Nevin and Mrs. Nevin of New York City. Ensign Nevin was graduated from Princeton in 1912 and is now stationed on one of the United States Navy transports.

##### Grace Hoffman Gives Song Records to United States Battleships

Grace Hoffman, soprano, is doing her stint in giving her services for various Red Cross benefits. Her recent work in this connection included appearances with the Italian Red Cross Society and at "Hero Land." In addition, she has just offered a donation to every United States battleship of four of her Pathé records.

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## Tamaki Miura Reaping New Honors in Havana

JUDGING from the reports received from Havana, Tamaki Miura, the Japanese prima donna, has been received with open arms by the opera-going public of the Cuban capital. She went to Havana to sing three performances of "Madama Butterfly," but the engagement was immediately extended after the first performance and she will be there for some time, possibly the entire season. She is singing in Havana as a member of the Bracale Opera Company. It is reported that her perform-

ance of "Madama Butterfly" on the opening night was such as to bring tears to the eyes of Polacco, the director.

Mme. Miura came to the United States two seasons ago and was heard in many of the leading cities of the country as a member of Max Rabinoff's opera forces. It is probable that she will tour Central America after her stay in Havana and will be in South America from May until September.

Mme. Miura is the wife of a distinguished Japanese physician, who at present is in the United States and is doing some special research work at Columbia University.

### 7000 JOIN IN HOUSTON 'SING'

#### Local Choruses and Harry Lauder Participate in Big Community Event

HOUSTON, TEX., Jan. 8.—Yesterday afternoon the largest audience in the history of the big City Auditorium gathered to hear Harry Lauder's talk on the war, as well as to listen to and bear a part in the biggest community sing Houston has yet had. A conservative estimate of the crowd's size sets it at 7000. The latter joined heartily in the chorus singing, which was led by the combined forces of the choir of the First Presbyterian Church, the Treble Clef and the Women's Choral Club, under the direction of Ellison Van Hoose. Harry Lauder himself joined heartily in the singing, his baritone being distinctly in the lead in "Auld Lang Syne" and the "Star-Spangled Banner." Charles Edward Boggs sang inspiringly the verses of "The Battle Hymn of the Republic," with more than 2000 singing the chorus, and "Carry Me Back to Old Virginny" was given in like manner, Josephine Dickenson acting as soloist.

On the Sunday immediately preceding the holidays the regular community music program was provided by student bodies from the High School, the whole affair being directed by Lulu M. Stevens, music supervisor. The High School

Orchestra gave the Offenbach "Barcarolle" and Beethoven's Minuet in G. The Boys' and the Girls' Glee Clubs sang several fine selections and combined with orchestra in the final number, Ryder's "My Flag and Your Flag." W. H.

#### Woman's Orchestral Club to Continue Its Activities

The Woman's Orchestral Club has decided to continue its work this season. Under the direction of Edouard Deru, the Belgian violinist, rehearsals were resumed on Thursday, Jan. 3, at Mehlin Hall, New York, and will continue through April. A special feature is the War Service Committee, whose function is to see that the musical resources of the club are put to their most effectual use. Advanced amateur and professional women players of orchestral instruments are eligible to active membership.

#### Manz Zucca's Works Given at Pleiades Club; Composer Is Honor Guest

On Sunday evening, Jan. 6, Grant Mitchell, star of "A Tailor-Made Man," now playing in New York at the Cohan & Harris Theater, and Mana Zucca, the gifted New York composer, were the guests of the Pleiades Club at the Hotel Brevoort. Some fourteen of Miss Zucca's compositions were heard with favor on this occasion.

## PITTSBURGH REGRETS 'CHAUVINISTIC' STAND

**City Yearns for "Three B's" Again**  
—Stokowski's Men in Two Concerts

PITTSBURGH, PA., Jan. 12.—There are indications that Pittsburgh's chauvinism is weakening. Pittsburgh is not quite sure but that it spited its own face when it bit off the nose of the early German music.

From the trend of recent musical events, it is apparent that there is a desire to hear Bach, Beethoven and Brahms, to say nothing of the mellifluous Romantic School. If we all pray hard enough maybe the Director of Public Safety and some of the others who wear the red badge of courage will permit pre-decadent German music to be heard without the fear of disseminating Teutonic culture. It is now heard in the churches but not on the concert stage.

On Monday night and Tuesday afternoon the Philadelphia Orchestra gave its third pair of concerts. The program was what Pittsburghers dub "Exposition music," meaning the type played here by hastily assembled orchestras. The rendition was the antithesis of "Exposition music." The program was an "all-Tschaikowsky program," as the music critics say. It consisted of the Symphony "Pathétique," "Variations on a Rococo Theme" (cello and orchestra) and the "Overture Solennelle, 1812." On Tuesday afternoon the orchestra played the E Minor Symphony, the same "Variations" and the "Marche Slave."

As an adventure in program building it was as apparent as old-home-week. Every one was glad to see the old-timers and every thing was very neighborly. Mr. Stokowski may have chosen the old symphonic war horses, but he interpreted them in a new and thrilling manner. He was able to infuse more color and nuance than has been heard between the Alleghany and the Monongahela rivers in some time.

Hans Kindler, first 'cellist of the orchestra, was the soloist. This promising young artist is a veritable poet with the bow. He played the "Rococo Theme" with a true Tschaikowsky touch, i.e., with warm, luscious, singing touch.

A large audience compelled Mr. Sto-

kowski to bring his men to their feet three times in acknowledgment of applause. As they say further down in Pennsylvania, "a good time was had by all."

In connection with the Philadelphia Orchestra series, too much cannot be said for the yeoman's work done by Charles N. Boyd, William Oetting and T. Carl Whitmer. These men by their lecture-recitals on the programs to be given, till the ground and make the soil fertile for the orchestral seed, and if you know Pittsburgh soil you know how rocky the ground is, and how much coal dust there is in the loam. All Pittsburgh does not attend these lecture-recitals, but a large enough throng turns out to have the lecture in Carnegie Lecture Hall, and to keep them going for two years.

On Thursday two contraltos gave concerts here. Thursday afternoon Mabel Beddoe gave her recital at the Twentieth Century Club. This was Miss Beddoe's second Pittsburgh engagement. Her program was highly diversified and ran through the gamut of emotion and contrast. American as well as Russian music was generously represented. She was cordially received by a representative audience. Harry Oliver Hirt gave her admirable support at the piano.

Mme. Louise Homer and Ossip Gabrilowitsch

gave a recital in Carnegie Hall on Thursday night. Mme. Homer made it a quasi-patriotic recital. She sang "The Battle Hymn of the Republic" and the "Star-Spangled Banner," and at her invitation 1500 people joined in the singing. It made for tremendous enthusiasm. Every seat in the house was occupied and many people were forced to sit on the stage. Mme. Homer was in fine fettle and sang a splendidly arranged program. She, like Mabel Beddoe in the afternoon, did Gretchaninoff's "My Native Land." Two of Sidney Homer's and Horatio Parker's songs were included, also some of the Kurt Schindler Russian arrangements. Mme. Homer and the large audience were *en rapport*. Florence McMillan was at the piano.

Ossip Gabrilowitsch is always a favorite here. His technique and artistry are somewhat of a criterion. He played the Chopin B Flat Minor Sonata, some Rachmaninoff, Glinka, Balakireff, and two Debussy numbers. Gabrilowitsch was most warmly received. Taken all together, it was one of the best of the many joint recitals Pittsburgh has sat through.

Carrie Jacobs Bond gave a recital Friday night at the Twentieth Century Club. She sang her own songs to a capacity house. It would be hard to say whether the 500 and odd persons enjoyed her earliest success, "I Love You Truly," or her recent triumph, "A Cottage in God's Garden," the more.

H. B. G.

### CAPACITY AUDIENCE AGAIN ATTENDS OPERA CONCERT

Mischa Elman, Sophie Braslau and Rafaelo Diaz Demonstrate Their Popularity

It is never necessary to dust the "S. R. O." sign at the Metropolitan Opera House—for it's used every Sunday evening. The concert on Jan. 13 proved no exception, and a capacity audience greeted the orchestra under Richard Hagemann's able leadership, and the soloists who were Mischa Elman, Sophie Braslau and Rafaelo Diaz.

Mr. Elman played as his initial number the Lalo "Symphonie Espagnole" and the demand for extra numbers was so vehement that the granting of them filled the tradition-honored space of time in which the orchestra filters out and back again. He also demonstrated his love for "open spaces" by moving the conductor's desk, with characteristic energy, before playing the "Siegfried Paraphrase." His offerings on the second half of the program included the Chopin-Sarasate Nocturne, and the Paganini-Auer Caprice-Etude. Philip Gordon supplied his usual excellent accompaniments.

Sophie Braslau was given a deserved ovation for her singing of the "Mon cœur s'ouvre à ta voix" from "Samson et

Dalila." A Rachmaninoff number and the "Habanera" from "Carmen" made up her second group, which was supplemented by two additional numbers before the audience would allow the program to proceed. Rafaelo Diaz disclosed an ability for faultless enunciation in his singing of the "Ne pouvant reprimer" from "Hérodiade," and songs by Alvarez, Sydney Homer and Fay Foster.

The orchestral offerings included Enesco Rhapsodie Roumaine No. 2, and the "Esquisses Caucasiennes" of Ippolitoff-Ivanoff, the second movement of the latter being repeated, after insistent applause, as an added pleasure.

M. S.

### BROOKLYN GREETS DR. MUCK

Boston Symphony Concert Given Before Capacity Audience

The Boston Symphony Orchestra gave the third concert of its Brooklyn series on Friday evening, Jan. 11, at the Academy of Music, to a crowded house, every available seat being filled and many standing.

Dr. Muck conducted with his usual competency, opening with "The Star-Spangled Banner," after which Brahms's Fourth Symphony, in E Minor, was given with all the beauty of orchestration and atmospheric charm possible to that master's works. Sibelius's "The Swan of Tuonela" followed, played with

a delicacy and tonal beauty which ravished. Balakireff's symphonic poem, "Thamar," received a graceful interpretation. The final number, the Second Suite, from Ravel's ballet, "Daphnis and Chloe," new to Brooklyn audiences, was a very interesting and rich musical number in three uninterrupted sections, "Daybreak," "Pantomime" and "General Dance." As played by the orchestra, it moved with smoothness of execution, an infinite variety of color, and numerous unique moments. The audience was enthusiastic in its appreciation. A. T. S.

### RUSSIAN QUARTET SCORES

String Ensemble Aided by Wilfred Glenn at Greenwich Theater

The Russian String Quartet, which consists of Natalie Boshko and Frances Goldenthal, violins; Mary Burrell, viola, and Sara Guowitsch, cello, was heard at the Greenwich Village Theater on the evening of Jan. 13. The quartet was assisted by Wilfred Glenn, bass, and an entertainer.

The quartet was heard in Haydn's D Major Quartet, the Andante Cantabile from Tschaikowsky's Quartet in D Major and Boccherini's Minuet. With the exception of a too rapid *allegro* and a too slow *andante* in the Haydn number, the work of the quartet was of a very high order. The pitch was invariably accurate, the ensemble perfect and the tone values well considered. They play with admirable spirit and should be heard more frequently in more accessible places.

Mr. Glenn's excellent voice was heard in an aria from "The Sicilian Vespers," which he sang in good style, and later a group of songs in English. He was not heard to advantage in the small auditorium, as his voice is one of grand opera proportions. His work, however, was admirable in every way.

J. A. H.

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## Liszt's Work Dominates Week of Metropolitan Repetitions

Florence Easton Again Wins Ovation as "Saint Elizabeth"—May Peterson Again Achieves Success in "Bohème"—"Marouf," "Marta" and "Aida" Are Repeated

THE second performance of Liszt's "Saint Elizabeth" occurred on Friday evening and was heard by an audience of discriminating operatic lovers, an audience much smaller in size than assembles for the less serious operas in the Metropolitan repertory.

"Saint Elizabeth" will never attract four lines of standees behind the brass railing; it is not that kind of a work any more than was Mr. Gatti's shelved production of "Orfeo," or his last year's "Iphigenia." It is for music-lovers, rather than "grand-opera" goers, which would seem to explain everything. Mr. Bodanzky's arrangement of the work for the stage, his judicious cutting of unnecessary passages and Mr. Ordynski's handling of the *mise-en-scène*, makes Liszt's oratorio a thing of beauty on the lyric stage. In an opera season such as the present sparingly supplied with works of musical value Liszt's music comes as a benediction. Whether we would feel the same about it with the Wagner works in the repertory we are unable to say. But to-day the fine quality of much of the music, the truly developed orchestral commentary, the full-voiced choral portions, all combine to make "Saint Elizabeth" an evening of rare pleasure for the serious music-lover. And despite those who regret the staging of a work originally conceived as an oratorio, we believe firmly that it is ten times as interesting on the stage as in the concert-room.

Florence Easton as *Elizabeth* gives a performance that makes it imperative for every lover of artistic singing to go and hear Liszt's work. Last Friday she again had a triumph, as on the occasion of the first performance. Her singing was of the kind that makes one feel that there are still exponents of beautiful vocal art and her characterization of the rôle is quite perfect. In the death scene she achieved a triple *pianissimo* in the

wonderfully graduated *diminuendo*, which she makes as she dies, her final tones being sung softly, yet intensely. In listening to them one realized what a *pianissimo* should be. At the end of the opera the audience brought her out alone before the curtain to show her how greatly it esteemed her wondrously beautiful performance.

Mr. Whitehill makes a fine figure of *Landgrave Ludwig*, Mr. Schlegel sang his music as *Landgrave Hermann* superbly, Mme. Matzenauer's *Landgravine Sophie* is majestically malevolent. Mr. Ruysdael handles the part of the *Hungarian Magistrate* with appropriate gusto, Mr. Leonard sings his music as the *Seneschal* capably. All the principals manage their enunciation in English so that it can be understood. Only the chorus—which deserves praise for its fine singing and its master, Mr. Setti for training it—fails to reveal whether the language in which it is singing is Esperanto or Icelandic. It certainly does not sound like English.

To Mr. Bodanzky must be given a tribute for reading Liszt's score with a devotion and a sense of proportion which far outshine anything he has done at the Metropolitan Opera House. He threw himself into this music with an intensity and fervor which has often been missing from his Wagner readings, readings which suffered only too often because of a lack of climatic sense and a generally subdued orchestral tone. He did the prelude to the work magnificently and underlined the motives with a precision and dramatic meaning that made every bit of the orchestral part vitally interesting. The audience recognized his fine conducting by giving him a round of applause, when he appeared before the final act. He led "The Star Spangled Banner" before the performance began.

A. W. K.

"La Bohème" on Saturday

Mary Peterson won new honors Sat-

urday evening in "La Bohème." Her "Mi Chusiano Mimi" and final duet of first act brought the deserved ovation and in the death scene she maintained the same beautiful consistency in her singing. Her voice has power and beauty and she uses it with intelligence at all times; her death scene was particularly effective.

Martinelli was in excellent voice and with Antonio Scotti, Louis D'Angelo and Jose Mardones made up a quartet that was vocally and histrionically satisfying. The "Farewell, Sweet Love" of the third act and "Oh, Mimi," were beautifully done and Mardones's "Coat Song" brought quick appreciation from the audience which was as quickly quelled by the claque. Helen Kanders did well in the ensemble numbers as *Musetta*. Genaro Papi conducted and satisfactorily, but at times too fortissimo. F. V. K.

"Marta," "Aida" and "Marouf"

Flotow's "Marta" was repeated on Monday night, Jan. 7, with Mmes. Hempele and Perini and Caruso and De Luca in the principal rôles. The opera was given with much dash and the applause was generous. Bodanzky conducted.

"Aida" was given its fourth performance of the season on Wednesday night, Jan. 9 with Miss Muzio in the name part, Mme. Matzenauer as *Amneris*, Martnelli as *Radames* and Amato as *Amonasro*. Moranconi conducted ably.

On Thursday evening, Jan. 10, Rabaud's "Marouf" was heard with Mr. De Luca in the title rôle, Mme. Alda as the *Princess* and Mr. Chalmers and Mme. Howard in their former parts.

Damrosch Explains Brass Instruments at Third Children's Concert

The third of the series of Symphony Concerts for Children given on Saturday mornings by the New York Symphony Orchestra, took place on the morning of Jan. 12. As at the previous concerts, the program was devoted to one particular choir of instruments, in this case the brass section. Mr. Damrosch explained the character of the principal brass instruments, their mechanism and range, and he had short passages played in order to fix the tone quality in the minds of his small hearers. In illustration the orchestra played the March from "Aida," the Overture to "Der Freischütz," the Nocturne from "Midsummer Night's Dream," the Toreador's Song from "Carmen" and Tschaikowsky's "Marche Slav."

## JACOBSEN WINS HIS SPURS AS ARTIST

Young American Violinist Gratifies Hearers at New York Recital

Sascha Jacobsen, Violinist. Recital, Aeolian Hall, Friday Evening, Jan. 11. Accompanist, Samuel Chotzinoff. The Program:

*Concerto, E Minor, Nardini;* "Symphonie Espagnole," E. Lalo; *Prelude and Fugue (Themes by J. S. Bach), M. Reger,* for violin alone (first time in New York); "En Bateau," Debussy; "Canzonetta," Henrques; "Wieneglied," Juon; "Moto Perpetua," C. Burleigh; "Caprice Espagnole," Ketten-Loeffler.

When taking inventory of splendid violinists in this country and elsewhere it is well not to overlook the first rank gifts of a distinguished little group of young American artists. One of the prominent members of this select community is Sascha Jacobsen, who made his New York début a couple of years ago. Mr. Jacobsen's playing has matured considerably since that time; he has developed more poise, his musicianship has ripened—and it must not be forgotten that the technical fluency and musical perception of this Franz Kneisel product commanded attention even a few years ago.

The Nardini Concerto was delivered with impressive breadth; the slow movement was striking for the vitality and purity of Mr. Jacobsen's singing tone. Lalo's "Symphonie Espagnole" sounds hollow and thin without its orchestral support, but the soloist managed to extract some beauty from the score. Reger's Prelude and Fugue (on a Bach theme), a "first time" performance, served the artist better as a vehicle. The Reger work is majestic in its proportions, wholesome spirit and rich polyphony. In the hands of a less skilful artist the composition might easily prove uninteresting, but Mr. Jacobsen's lucid and vigorous exposition won him showers of approval.

The group of shorter works were played with refinement and delicacy. He had the musicianly assistance of Efrem Zimbalist's accompanist, Samuel Chotzinoff. In deference to his Russian colleague, Mr. Jacobsen played as one of his encores the "Sicilienne" from Zimbalist's "Suite in the Ancient Style."

A. H.

Vernon d'Arnalie Closes Successful Series of Recitals

Vernon d'Arnalie, baritone, has given four recitals recently at the Hotel Ansonia, the first three devoted entirely to programs of modern French, Italian and Russian songs. The last, on Jan. 10, was devoted to a miscellaneous program, including old English, Scotch and Irish ballads and Grecian songs, also a group of modern songs, including several by American composers. The demand for encores almost doubled the length of the program. Harry Gilbert was accompanist. On Feb. 17 Mr. d'Arnalie will give the first of four "Historical Recitals" at Columbia University.

New York Browning Society Hears Attractive Musical Program

At the meeting of the New York Browning Society at the Waldorf-Astoria on Wednesday afternoon, Jan. 9, Mr. and Mrs. Alexander Bloch supplied the musical part of the program. Mrs. Bloch played a Chopin group artistically, and also acted as accompanist for her husband in the Viotti Concerto, No. 22, which was played in classic style. Fay Foster, the composer, made an address on "Browning's Philosophy of Music" and Harriet Ayer Seymour spoke on "The Psychological Value of Music."

# BERENICE WYER PIANIST-COMPOSER

IN HER MUSICAL SETTING OF

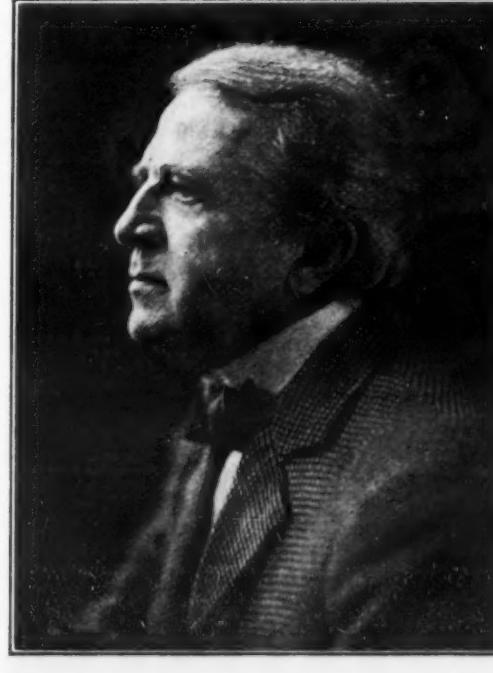
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## MUCK ASSISTS HIS ORCHESTRA AT PIANO

Boston Leader Gets Ovation in Novel Rôle in Handel's Concerto Grosso

Boston Symphony Orchestra, Conductor, Dr. Karl Muck. Concert, Carnegie Hall, Evening, Jan. 10. The Program:

*Symphony, No. 6, "Pastoral," Beethoven; Concerto Grosso, in D Minor, Handel; Overture, "Anacreon," Cherubini; Suite No. 2 from the Ballet, "Daphnis and Chloe," Ravel.*

Although soloists were banned more than a year ago as incompatible with the dignity of Boston Symphony functions in these heathenish precincts, something of a soloist's glamour enveloped Dr. Muck at the Thursday evening concert last week, when, seating himself at a grand piano located in the usual place of the director's stand, he played the *ripieno* part in Handel's D Minor Concerto Grosso for strings, meantime conducting with a nod or two of the head, or else with his right hand when it was not engaged. The audience broke into a storm of delighted applause when Dr. Muck sat down to the piano and into a hurricane when he got up from it. No greater enthusiasm could have gone out to him had it been a concerto rather than an obbligato that he played. It recalled Mahler's feats as *maestro al cembalo* when he played and conducted a Bach suite from an improvised harpsichord in his Philharmonic days. Besides, a conductor's ability to play the piano even a little always seems to tickle the public's sensibilities.

The work (arranged by Dr. Max Seiffert) may not quite equal some of Han-

del's other concerti grossi, notwithstanding which it is a gem of its kind. In particular the last movement—which Dr. Muck took too fast (it is marked *allegro moderato*)—is stunning. The Seiffert arrangement calls, in reality, for two piano *ripieni*. Naturally the tone of a modern concert grand fails to convey a harpsichord illusion, unless chords are played brokenly in an effort to approximate that end. Enjoyment was not seriously marred by these considerations, however, nor by a body of string tone greater than Handel probably dreamed of. The concerto has already been done here by Sam Franko.

Previous to the concerto the orchestra gave a performance of the "Pastoral" Symphony, admirable on the whole, despite a slackness of tempo in the brook movement which, as d'Indy says, "always destroys the alert poetry of this section," and a thunder storm mild as an April shower. The latter part of the evening brought thoroughly magnificent presentations of the noble and amazingly fresh and potent "Anacreon" Overture by Beethoven's favorite contemporary, Cherubini, and of the "Second Suite" of fragments from Ravel's gloriously painted "Daphnis and Chloe" music, already done here by Walter Damrosch.

H. F. P.

### The Saturday Matinée

Tschaikowsky's fatalistic Symphony in F Minor dominated the Saturday afternoon program. Dr. Muck, always accurate, traditional and musically exhaustive, manifests but little of the impulsive Bohemianism. Tschaikowsky's musical portrayal of human psychology would seem to claim. Possibly for this very reason, Dr. Muck, in contradistinction to other conductors, attains his most forcible climax with the Finale, to our mind the weakest movement of the symphony. However, it must be conceded that his reading of the introductory andante sos-

tenuto represented a performance so polished and cleanly analytical as we have rarely heard it equalled. Of course, the unique pizzicato scherzo again exerted its fascinating influence. On the whole, a very creditable performance, compelling renewed admiration for the artistic excellence of the Boston Orchestra.

The "Tragic" Overture of Brahms, which followed was performed with characteristic Brahms ruggedness of outline. And yet a greater degree of spontaneity would not have been entirely amiss. On the other hand, Muck's forbearance from an exaggerated accentuation of the syncopated passages was as suitable as it was gratifying. Oddly enough, the large audience accepted this estimable overture rather lukewarmly. The "Swan of Tuonela" of Sibelius offered more opportunity for the Boston Symphonists to redisplay their orchestral exaltedness, than for the conductor to demonstrate any particular originality of conception. Strauss' "Death and Transfiguration," rendered with dramatic force and iridescent tonal effect, terminated the program. O. P. J.

George Dostal and Lucille Orell Give Concert in Clarksburg, W. Va.

CLARKSBURG, W. VA., Jan. 14.—Under the auspices of the Masonic Club, George Dostal, tenor, and Lucille Orell were heard in recital on the evening of Jan. 10 in the Masonic auditorium. The program consisted of numbers not frequently heard and it was greatly enjoyed by the audience. Emile Polak was accompanist.

### Marcella Craft to Sing Requiem

Marcella Craft has just been engaged by Conductor Louis Koemmenich to sing the soprano rôle in Verdi's "Requiem" in Latin at the new Choral Society's first concert, which will be given in Carnegie Hall on April 4. Miss Craft will

return East from her long Midwestern tour, which includes appearances in St. Paul, Minneapolis, Duluth, Milwaukee, Cleveland and Pittsburgh (the latter two being return engagements, she having sung there earlier in the season) to fulfill this engagement.

### Movie Orchestras Offer Excellent Programs

The week of Jan. 14 the Rivoli Orchestra, under the direction of Erno Rapee, offered the Overture to Thomas's "Raymond." The Rivoli Female Chorus sang the Spinning Chorus from "The Flying Dutchman" and assisted Gladys Rice in "The Last Rose of Summer." The orchestra also accompanied the Moller Dancers. Arthur Depew contributed an organ number. At the Rialto, under the baton of Hugo Riesenfeld, the orchestra played selections from "Lohengrin" and Berlioz's "Damnation of Faust." Madeleine D'Espinoy, from the Paris Opéra Comique, sang an aria from "The Daughter of the Regiment" with the Rialto Male Chorus. Signor Bonelli sang Woodforde-Finden's "Temple Bells" also assisted by the male chorus, and Firmin Swinnen played an organ solo.

### Vernon Stiles Winning Success on Tour in Maine

News has been received by Mrs. Vernon Stiles, wife of the American tenor, Vernon Stiles, that Mr. Stiles has been winning unusual success on tour in Maine with W. R. Chapman. In Bangor last week his appearance drew the largest audience ever assembled there in concert. Mr. Stiles has been giving a short war talk in connection with his vocal offerings, which is arousing much patriotic enthusiasm, as he appears in his khaki uniform as singing leader of the United States Army at Camp Devens, Ayer, Mass.

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ARTHUR

# HERSCHMANN

## OUR FIRST PRESIDENTS WERE LOVERS OF MUSIC

Government Archives Show Interest  
Taken in Art by Washington  
and Jefferson

Down in Washington there is a special place where historians go to gather their facts in writing up the lives of the great men of the nation. Especially abundant is this documentary data in the archives allotted to the Presidents of the nation, for it is a law of the land that all who live in the White House must submit all papers and documents written and received during their term of office to the government upon departure. As a result of some investigation it has been brought to light that Washington, the stern old statesman and warrior, besides being a commander of the highest order, was a lover of music. An indication of this is found in the numerous notations among his papers of money spent on concert tickets.

The era in which Washington held the highest office of the land was perhaps the most trying and parlous in the nation's history. Problems that had taken centuries for other nations to solve had to be met by him and overcome by him in less than half a score of years. How well he did his duty a nation's honor and gratitude have proved. And, that music had a great part in it has frequently been evidenced. In it he found the rest and change without which he doubtless could not have performed his many tasks.

The same is true of both Jefferson and the two Adams, all of whom followed closely upon the heels of Washington and finished the work which he began. Jefferson was known to delight in going off by himself and playing upon his violin.

John Adams at first scorned music, but as soon as he was educated in understanding its power of expression he became an ardent disciple of it. John Quincy Adams was so great a lover of the art that in almost all of his writings he takes occasion to say something about it.

## HARRIETTE CADY'S RECITAL

Pianist Presents Well-Devised Program  
of Modern Compositions

The second of two piano recitals was given by Harriette Cady on Thursday afternoon, Jan. 10, at the home of Mrs. Charles F. Hoffman, 15 East Eighty-fourth Street, when the pianist presented a program of modern music before an attentive and appreciative audience of music-lovers.

Miss Cady's first recital of the series, given at the home of Mrs. Austen G. Fox, on Dec. 18, presented a group of compositions of the classic school. The second program was made up of compositions of the "moderns," the numbers representing the Russian, Polish, French, English and American school.

Opening with the Rachmaninoff "Prelude" and "Barcarolle," beautifully played, Miss Cady gave a Stravinsky Etude and the Tschaikowsky "Im Troika" as representing some of the most striking bits of imagery in modern Russian thought. Debussy's "Danseuses de Delphes," the familiar "Clair de Lune" and an "Arabesque" were chosen as types of the French moderns, while an

"Air and Variations" of Paderewski formed a delightful contrast, selected to exemplify the Polish composers. Cyril Scott's "Lotus Land" was played as a type of work by "one of the most interesting English composers of to-day." For her American numbers Miss Cady gave her own "Danse Orientale," a charming bit of color-painting, through which runs a striking Chinese motive, and her arrangement of an old Cossack song.

The pleasure of the afternoon's program was further enhanced by the introductory remarks, in which Miss Cady "set the stage" for each number.

M. S.

## CHAMINADE CLUB CONCERT

Musicale by Brooklyn Organization Pre-sents Engaging Program

The Chaminade Glee Club gave an afternoon musicale on Tuesday afternoon, Jan. 8, at the Pouch Gallery, Brooklyn, which was carried out very successfully. Emma Squires and Mrs. George Hills Iler were the committee in charge of the program. The choral members of the Chaminade who took part were Mrs. Carrie Devlin Jonas, soprano, and Mrs. Kathryn Cavannah Parker, contralto.

Mrs. Parker opened the program with "Spring Tide," by Becker; "Long, Long Ago," Haynes, and "Bells of Youth," by Speaks. Her singing was rich and expressive, and showed to particular advantage in a second group of modern songs, including Rogers's "Love Not," "Apart," by Burleigh, and "The Minstrel Boy," by Shelley.

Mrs. Jones sang "The Valley of Laughter," by Sanderson; "Joy of the Morning," by Harriet Ware, and "The Little Cares," by Brewer, with charming quality of tone. Marion Marsh Bannerman, harpist, pleased with "La Source," by Hasseimann, and his "Petite Waltz"; also a "Menuet d'Amour," by Massenet, and "Autumn," by Thomas. Mrs. Amelia Gray Clarke accompanied delightfully.

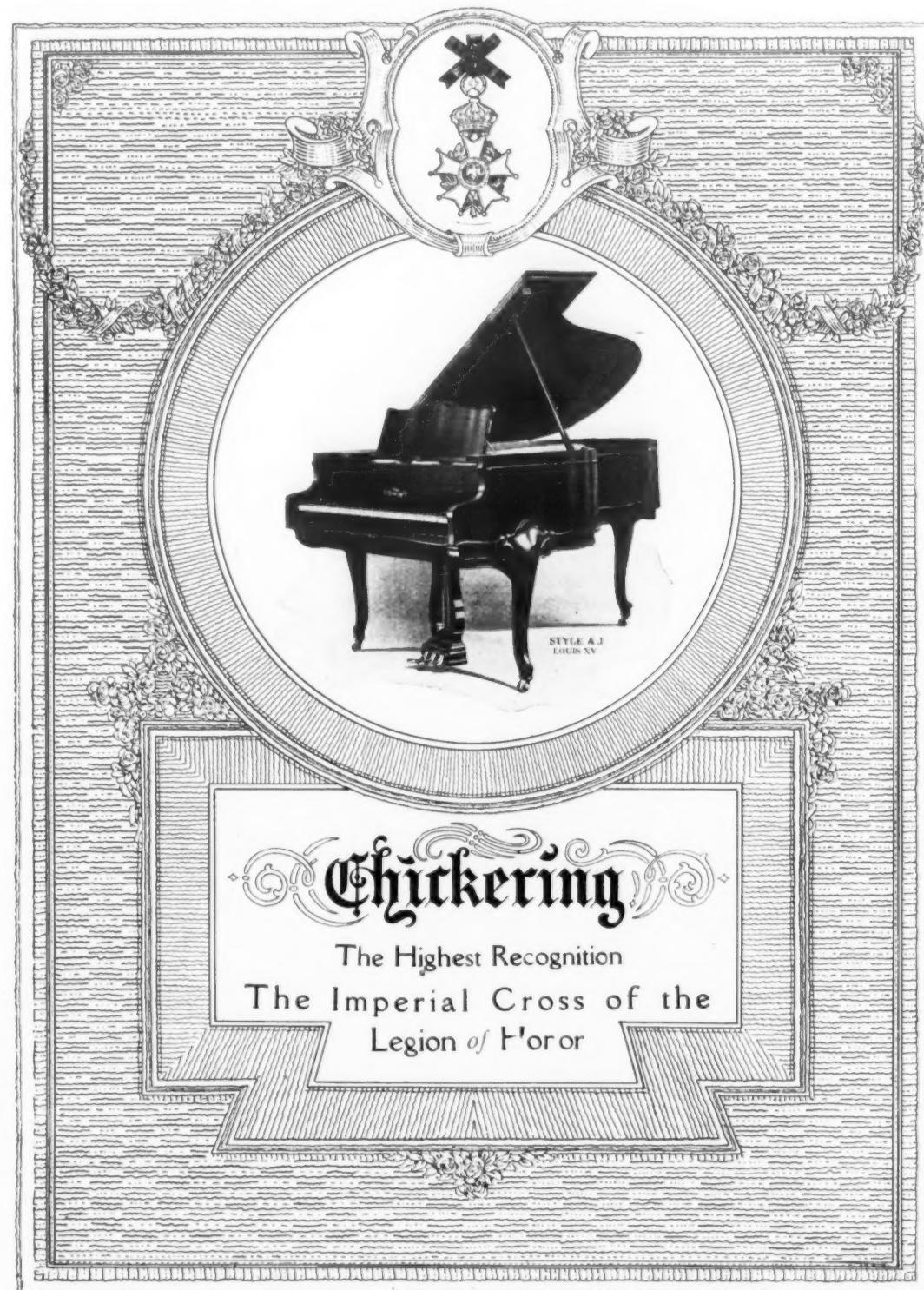
A. T. S.

## TACOMA CHORUSES HFARD

R. Festyn Davies Leads St. Cecilia Club,  
Also Men from Camp Lewis

TACOMA, WASH., Jan. 7.—Outdoing all artistic successes of past years, the St. Cecilia Club of Tacoma gave recently one of the finest concerts in its twenty years' history. The audience of about 1200 associate members and guests packed the First Methodist Church to the doors. R. Festyn Davies, the director of the club, shared the ovation given by the audience and was frequently recalled. The soloist was George Kirchner, cellist, who scored with "Elfen-tanz," by Popper, and the "Variations" of Boellman. Mrs. Allen Crain sang an incidental soprano solo in one of the numbers and the accompaniments were played by Mrs. O. C. Whitney at the organ. Agnes Lyon, violinist, also offered solo numbers. The incidental solos in the number "Charity" were beautifully sung by Mrs. Charles Evans and Mrs. Maurice Langhorne.

Others who assisted in the solo work were Mrs. Everett McMillan, Mrs. J. C. Eccles, Mrs. McClellan Barto and Mrs. Wheeler Ricksecker. The club's big number, "A Sea Dream," formed the climax of the program. Mrs. A. S. Marcovich, accompanist, gave the singers and cellist artistic support at the piano.



## GRANADOS FAMILY OFFERED INDEMNITY BY GERMANY

Compensation of 666,000 Pesetas to Be  
Paid for Drowning of Spanish Com-  
poser on Sunken Sussex

An Associated Press dispatch from Madrid, dated Jan. 10, states that the German Government has offered to pay the family of Enrique Granados, the late Spanish composer, 666,000 pesetas as indemnity for the loss of their father.

Enrique Granados and his wife were lost in the sinking of the British cross-channel steamer Sussex in March, 1916. Herr von Jagow, then German Foreign Minister, expressed regret for the death of the composer in April, 1916.

Señor Granados came to the United States late in 1915. His opera, "Goyescas," received its world première at the Metropolitan Opera House on Jan. 28, 1916. In June of that year a concert was given in New York for the children of the composer.

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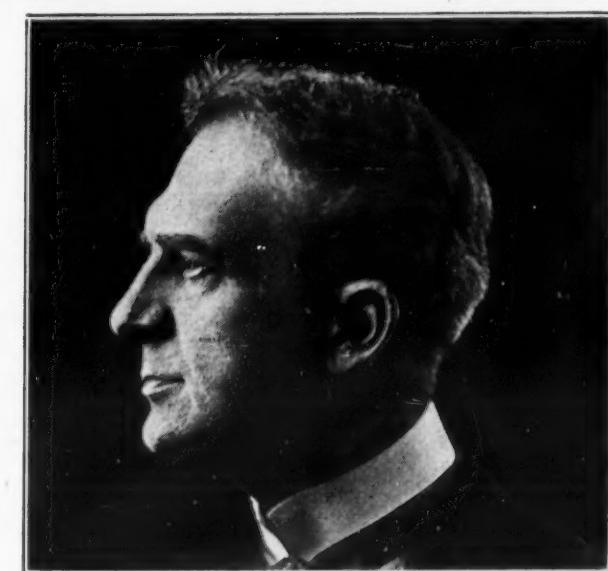


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## MME. SUNDELUS HEARD WITH NEW HAVEN FORCES

Singer Gives Horatio Parker's New Red Cross Song with Composer Conducting Accompaniment

NEW HAVEN, CONN., Jan. 12.—The third concert by the New Haven Symphony Orchestra took place on Wednesday evening in Woolsey Hall. There was a large and enthusiastic audience present. The soloist was Marie Sundelius, soprano, and Dr. Horatio Parker was the conductor.

The *pièce de résistance* was Tschaikowsky's Symphony "Pathétique."

With the exception of the first movement this work was perhaps the best played of all the numbers on the program. The two numbers by Sibelius, "The Swan of Tuonela," and "Valse Triste" were delightfully played. The latter piece, by the way, was given several years ago by the orchestra during Yale Commencement exercises when the composer received the degree of Doctor of Music.

Marie Sundelius, who has appeared here before, sang with exquisite taste and an equally pleasing tone the aria, "Dove sono" from Mozart's opera, "The Marriage of Figaro." A number that was greatly enjoyed by the audience was Horatio Parker's new song, "The Red Cross Speaks." The song is well constructed and has an appeal. The words were not always audible, but that was not the fault of the singer.

The concert was brought to a close with a rousing performance of the somewhat hackneyed symphonic poem, "Les Préludes," of Liszt.

The "Flags of the Allies," a patriotic spectacle, was given during the entire

week in Convention Hall. The cast was composed of the city's best talent. The music was in charge of the Arthur Troostwyk Musical Organization which provided an orchestra of twenty pieces. The individual honors of the performances must go to Florence Grace Opper, who gave a realistic portrayal of "Jeanne d'Arc."

The first Sunday organ recital of the season by Prof. Harry B. Jepson was given in Woolsey Hall on Sunday.

A concert of Polish music took place in the Sprague Memorial Hall. There was an audience of fair size in attendance. The Polish baritone, Thaddeus Wronski, sang several Polish songs in commanding fashion.

A. T.

Earle Tuckerman Begins New Year with Many New York Appearances

Earle Tuckermann, the New York baritone, has been heard in a number of concerts since the new year, having appeared four times in and around New York since Jan. 6. Last week he sang once in Brooklyn and three times in New York. He has been engaged to appear at Watertown, N. Y., in February, in a performance of the "Messiah," with Nevada Van der Veer, contralto, and Reed Miller, tenor, and also gives a recital at Princeton the same month.

Mme. Namara Thanks Her Teacher

No one in New York was more gratified last week over the success of Mme. Namara's recital at the Princess Theater on Tuesday afternoon, Jan. 8, than Mme. Niessen-Stone, the vocal instructor. The recitalist has been studying all this season with her and after the recital wrote her a letter in which she thanked her heartily for what she has done for her voice and how grateful she is for Mme. Niessen-Stone's teaching.

## GABRILOWITSCH PRAISED IN CHOPIN-SCHUMANN RECITAL

Noted Pianist Interprets Works of Two Masters with His Accustomed Artistry

Ossip Gabrilowitsch, Pianist. Recital, Aeolian Hall, Afternoon, Jan. 12. The Program:

"Phantasie," C Major, Op. 17, Schumann. "Fantasie-Impromptu," Mazurka, A Flat Major; Mazurka, C Sharp Minor; "Ballade," Op. 48, Chopin. Sonata, G Minor, Op. 22, Schumann. Nocturne, F Major; Prelude, F Major, Op. 28, No. 11; Etude, C Minor, Op. 25, No. 10, Chopin.

Most pianists require a certain time to "work into" their program. Mr. Gabrilowitsch does not. With the first phrase of the "Phantasie," he reached a high level and stayed there. The whole of the number was a delicious piece of playing, so satisfactory in every respect that one felt inclined to leave at the end of it lest the remainder fall short of the beginning. The second movement especially was given with a magnificent martial spirit and with a great volume of tone which was never noisy.

The "Fantasie-Impromptu" was played rather fast and with unexplained variations in the tempo in the octave passage. In the cantabile movement, however, the opening theme was given a variety that made it most interesting. The Mazurkas were delightful, also the Ballade. After this group Mr. Gabrilowitsch gave one of the Nocturnes in C Major as encore.

The Schumann Sonata was another beautiful bit of interpretation. It is probable that the work has never been

played with greater effect. Mr. Gabrilowitsch has a deftness in thematic distinction that is peculiarly his own and in both of the Schumann numbers he made admirable use of it. In the final Chopin group there was a tendency toward over-sentimentality, especially in the Nocturne, but it was sincere in spirit. In other words, the artist, feeling the number in that way, played it so. And questions of taste are not to be disputed.

J. A. H.

## YOLANDA MÉRÖ'S RECITAL

Pianist Gives Dramatic Performance in Second New York Program

Having opened her first Aeolian Hall recital a few weeks ago with a transcribed work of Bach, the son, Yolanda Mérö began her second, last Monday afternoon, with one of Bach, the father. Saint-Saëns in this case provided the arrangement, the subject whereof was the Overture to the Twenty-ninth Church Cantata—a superb, massive thing that opens identically like the preamble to the Sixth Violin Sonata. Saint-Saëns's handling of it is one of those things that some will like and some will not and which can be commended and deprecated with almost equal show of plausibility. Mme. Mérö played it forcibly, if sometimes with a vigor ill sorting with clarity. She followed it with a performance of Beethoven's Sonata, Op. 109, alternately delicate in expression and dramatically broad, though here, too, the masculinity of her style tempted her occasionally beyond strictly musical limits.

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## CAMP COMMUNITY SING AT WADSWORTH

Soldiers and Civilians Join in Song  
Festival on New Year's Day  
at Spartanburg

SPARTANBURG, S. C., Jan. 12.—On New Year's Day "Camp Community Song Day" was inaugurated here with splendid success in Converse College Auditorium.

The idea was fostered by the Woman's Music Club of this city, Mary Hart Law, president (who also directed the first community singing and Christmas tree held in this city in December, 1916) and arranged by Dr. Charles G. Woolsey, who is doing such splendid work as director of music at Camp Wadsworth, representing the War Department Commission on Training Camp Activities, and Thomas W. Garvin of the Camp Community Work. The committee also had the assistance of Mrs. George Francis Kerr.

The combination of the entire force at Camp Wadsworth headquarters, cooperating with the people of the city, cemented the friendship between camp and city that has been made since the arrival of the Twenty-seventh Division.

Headquarters officers were most helpful in putting this occasion through, the aid of Gen. Harry Bandholtz and Lieut.-Col. Franklin Ward being invaluable. Detailed to attend to transportation, lighting, arranging the stage, etc., were Lieut. Harry Peto of headquarters and Captain Ackerson. Besides the splendid band of the 104th Regiment, under the direction of Francis Sutherland, solos, duets and camp, patriotic and home songs were sung, directed by Dr. Woolsey and David Griffin, music director of Camp Jackson, Columbia, S. C., who was also present for the occasion.

Artistic tableaux representing the Allied nations concluded a delightful program, the following appearing: Lottie Lee Nicholls as "Belgium" and Mrs. T. S. Perrin as "France," both sisters of Congressman S. J. Nicholls of South Carolina; Carrie Burnett as "England"; "Italy," Mrs. J. N. Wainwright, wife of



T. W. Garvin of the Camp Community Work; Mary Hart Law, President Woman's Music Club, Spartanburg, S. C.; Dr. Charles G. Woolsey, Song Leader at Camp Wadsworth

Colonel Wainwright, general inspector; "Columbia," by Mrs. Hamlin, wife of Captain Hamlin.

The music committee in charge were Dr. C. G. Woolsey, director of singing, Camp Wadsworth; David Griffin, director of singing, Camp Jackson; Capt. George Evans, Quartermaster Corps; Edmon Morris, dean of the School of Music, Converse College; Miss Mary Law, president Woman's Music Club; Mrs. A. G. Bloteky, Woman's Music Club; Francis Sutherland, band leader, 104th Field Artillery. J. R. D. J.

words by Frederick H. Martens, and Christiaan Kriens gave two groups of violin numbers with Mr. Saenger at the piano. "Improvisation," still in MS., and two concert Miniatures, were particularly delightful. F. V. K.

Mme. Jomelli Heard in San Francisco  
SAN FRANCISCO, CAL., Jan. 11.—Mme. Jeanne Jomelli, the French dramatic soprano, made a splendid impression in

the first of two concerts which she gave recently at the St. Francis Hotel in San Francisco. The purity of her intonation and the many hues and vibrant richness of tone color appealed strongly to her audience. Her program included numbers by Russian, French, English, Italian and American composers. A buoyant rendition of Mrs. Beach's "The Year's at the Spring" was an encore which gained much appreciation.

### HELEN LEMMEL'S RECITAL

Singer's Unique Program for Children Charms Hearers

"You have to catch them early" seems to be the device of Helen Howarth Lemmel, who gave a recital of her own children's songs and stories in the Criterion Studio, Carnegie Hall, Wednesday afternoon, Jan. 9. Whatever one's standpoint may be as to the significance of inspiring childhood's imagination at an early age or possibly of arousing the adult mind to a closer consideration of the psychology of the young, Helen Howarth Lemmel's fascinating personality is well qualified for such a task either way. She deserves full credit for consistently refraining from all those mannerisms which have come to be covered by the all-embracing appellation "kittenish." She is always natural and thoroughly sincere. Helen Lemmel has written songs and elucidating stories that never fail to awaken interest, because, being true to life, they are sure to conjure up memories of those delightfully refreshing episodes familiar and appealing to all, even to the most callous or blasé. Numbers like "Making Joggerphy," "Rub-a-dub," "The Tin-can-cat," "At the Zoo" and others were especially characteristic in this respect and, therefore, awakened unbounded interest among the many attendants. O. P. J.

Florence Haenle, Violinist, in Midst of Successful Season

Florence Haenle, gifted young Philadelphia violinist, is in the midst of an active concert season. She was accorded an enthusiastic reception at the musicale given by the Olivet Methodist Episcopal Church at Coatesville, Pa., on Dec. 14, when she was heard in effective performances of Saint-Saëns's Third Concerto and a group of Chaminade numbers. Her success at this concert was so pronounced that she was obliged to repeat the same program at a second musicale, on Dec. 28. Miss Haenle was also one of the soloists at the home of Mrs. E. T. Stotesbury recently. She was heard in conjunction with twenty-five members of the Philadelphia Orchestra and Dorothy Johnstone-Baseler, harpist.

Mary Miller Mount Earns Commendation in MacDowell Program

Mary Miller Mount, pianist, was one of the principals upon the MacDowell program given by the Matinée Musical Club in the Bellevue-Stratford, Philadelphia, on Jan. 8. She was heard to advantage in MacDowell's "Prelude," "Scotch Poem," "Serenata" and "To the Sea," earning laudatory comment from Mrs. MacDowell as well as from the large audience in attendance. She was a pupil of Edward MacDowell. Mrs. Mount was also the skilful accompanist in the operatic costume recital given by the Philomusian Club on Jan. 7, where Marie Ladew Piersol, soprano, and W. Burton Piersol, baritone, were the soloists.

Schumann Club to Introduce Choral Recital Program at First Concert of Season

The Schumann Club, Percy Rector Stephens, conductor, is to introduce at its first concert of the season at the Waldorf-Astoria, New York, on Monday evening, Jan. 21, a choral recital program, ranging from the early Italian classics to modern American songs, all transcribed for female chorus by Deems Taylor. This will be the first time that this has been done. Evelyn Starr, the young Canadian violinist, will be the soloist.

Washington Hears Attractive Program of Chamber Music

WASHINGTON, D. C., Jan. 10.—Under the auspices of the Washington Society of Fine Arts, a program of chamber music was artistically presented by Mrs. George P. Eustis, pianist; Joseph Malkin, cellist, and Sylvain Noack, violinist. The numbers were Schumann's Sonata for Violin and Piano, Grieg's Cello Sonata and the Beethoven Trio, Op. 97. W. H.

## JASCHA HEIFETZ'S ART THRILLS BOSTON AUDIENCE

Young Violinist Gives Initial Program in Symphony Hall—Many Would-Be Hearers Turned Away

BOSTON, MASS., Jan. 7.—Jascha Heifetz, the phenomenal young violinist, played for the first time in Boston yesterday afternoon in Symphony Hall. That our musical public had harkened to the fame that preceded him was proven without doubt when, after every standing and sitting space in the hall had been sold, many, clamoring for a place, were turned away. The Handel D Major Sonata, the Wieniawski D Minor Concerto, the difficult Chaconne (for violin alone) of Bach, and shorter pieces by Chopin-Wilhelmj, Beethoven-Auer and Paganini-Auer constituted his program. The very excellent accompanist was André Benoit.

To analyze the playing of this young genius would be a tremendous task, but extravagance is not resorted to when it is said that his technical perfection, for such it is, inspires the listener with awe and amazement. One finds oneself soon transported beyond the mere matter of technique, however, after the first thrills of its perfection are over, for in the beauty, the glory, the maturity in portraying his music there is found the expression of a great soul, with the violin as its medium of expression. The mental and physical poise of the artist were individual and admired characteristics, as well.

The audience lavished applause on the young genius in a whole-hearted manner, and at the end of the program he played a number of extras. W. H. L.

Nevada Van der Veer Scores in "Messiah" at Eleventh Hour

When the patrons of the New York Oratorio Society assembled at Carnegie Hall on Thursday evening to listen to the Christmas week performance of the "Messiah" they found the announced contralto suffering from a sudden indisposition and her place taken by Mme. van der Veer, an artist whose name has often appeared as soloist on the programs of this organization. Mme. van der Veer rose to the rehearsalless situation in splendid fashion.

## Dr. FERY LULEK



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New York Herald

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Ed., MUSICAL AMERICA.

### As Others See Us, the "Star" Craze, Wagner and Phonographs

To the Editor of MUSICAL AMERICA:

As one of your readers I will not let the year end without wishing you a happy and prosperous year with the additional wish that you live long enough to have your musical gospel appreciated by the whole of North America's musical population.

Many musical magazines are good to read, but MUSICAL AMERICA is the complement of all the others. Some of these magazines are particularly good for their specialization in certain instruments. MUSICAL AMERICA is the practical substance of all one learns in these magazines, and besides, it describes how the artists make their débüt and later on their fame in the public life. Your work to find an American literature and music has taken a wide part of the last year of your musical life. You are puzzled why there are so few American composers? The question is very delicate and very dangerous. The Americans, I believe, like to have things already made—it goes quicker! In my humble opinion, if the American is slow to learn music, it is on account of his Wagnerian craze and as long as he will persist in this he will be very slow to progress musically. The same may be said of the English people. For the serious and impartial musician the first quarter of Wagner music is the music of genius. The second quarter is good. The third quarter is poor. The fourth quarter is only bluff—copy-filling parts—intricated, difficult to decipher and very often out of tune and harmony; it requires a very complete musical education to understand that *meli melo*.

If you want to learn music, do like children at the school—learn your A B C before mathematics and with your great common sense you will have a chance to learn and understand music much quicker and enjoy the music you give out money for in wholesale quantities. Get away with that Wagnerite, Modernist and "ragtime"; go back to Mozart, Lulli, Beethoven, Rossini and Bizet, and feed your heart with the sweet melodies of the genius of those composers. Analyze and reharmonize these melodies with competent masters and in a short time you will notice the wonderful result. Search deep in your Southern melodies and you will probably find something that will enlighten your intelligence. Those Southern melodies, well put up, with new dresses, will find many admirers.

A second phase of your musical life to which I dare to draw your attention is the "Star Craze," the great American mistake in theatrical and more especially musical affairs. As it appears to me, the American believes that the theater, especially the opera, is made for one or two "stars" and that the balance of the opera is only filling parts of the opera, a frame for the "stars." Nothing is so wrong; the "star" of the opera is only the spotlight of the opera; he is there to lighten the shade of the frame; the orchestra does the principal parts and the chorus the balance.

When the so-called "star" is on the stage everybody in the theater seems to enjoy the half of their life, and when he leaves the stage people begin to talk, to impose their opinions; they lose all the beauties of the opera; the chorus and orchestra seem nothing to them.

The result of the American star craze is that the one division of the people which does not understand or appreciate the "star" fails to appreciate the whole opera. The next time these same people

seek entertainment they choose the moving pictures. Get rid of that star craze and the result will be wonderful. May I risk mentioning the third craze in the musical world—this one is not the least? I mean the "phonograph craze."

This subject should be divided into three distinct parts: the artist, the novice and the student.

I really believe that the artist requires a phonograph if he will limit himself (and if he is really an artist, he will) to the artistic records, to study and improve his own records and compare them with the others. He will derive a benefit from this.

The novice does not know music; this is a sport, a pleasure and a treat to him, and he will require all his friends to hear the music of his own choice.

The student is the most delicate to deal with. The phonograph in the hands of the student is very dangerous; it might be good, but ninety per cent of the consequences is usually very bad. The student buys a phonograph for various reasons; one is to hear the great masters of his instrument and, of course, to try to imitate them. Imagine the deception! The worst case is that of the student who buys the machine to replace his teacher and save money; in this case he better save the money, the machine, the time lost, and do something else, because he will never learn anything. This explains why there are so many phonographs and a fewer number of really serious students; the teachers lose their pupils and they do not seem to realize the reason why.

To conclude, these musical boxes take much time of our leisure hours; take away the pupils from their professors. The atrocious mechanical piano replaces orchestra in the cafés and public halls. Why doesn't the federation of musicians ask the Government to place heavy taxes on these musical boxes, and thus prevent our musical sense from being completely destroyed by those cold machines.

How many times, for example, you are invited to attend "a musical evening" at some friend's house. With a pluck (known to machine owners only) they tell the visitors they bought a talking machine—of course, the best in the world—and that night he begins by introducing the "Stars of the Stage," just as if they were among them. He talks as if he personally knows every one of them; he is the real master of the star craze. Some of his visitors, a little more intelligent from the rest, leaving the house usually remark. "A fine soirée, but how cold!"

How much more intelligent and sweet if some of the host's family or friends were able to play the violin or piano, or perhaps sing a little song that means something to our hearts.

Your faithful reader,  
AUG. P. FORTIN.  
Montreal, Dec. 28, 1918.

### What a Well-Known Music Critic Says of the Alliance

To the Editor of MUSICAL AMERICA:

To one who has spent a decade or so in the preparation and editing of copy relating to the musical profession, the weekly symposium of letters, imposing names and helpful hints under the caption of "The Musical Alliance of the United States" is nothing less than inspiring.

Every writer on musical topics in America will welcome the new Alliance with a patriotic fervor commensurate with the times and the intent. Every music editor in America will recall with me innumerable instances when talented singers, pianists and players of every sort, who have spent years and sometimes thousands of dollars in money to attain a respectable proficiency are repeatedly asked to sing or play at public affairs of a social, church or business nature and are surprised if there is any mention of payment desired.

Then there is the class of social parasites that prey on the talented student and professional with the promise of great publicity through the columns of the local and metropolitan press—the

unfortunate music editor is then the goat; being for the nonce the "publicity man" of the social philanderers, with no pay, and certainty of a tremendous upheaval both at his office and from the "high places" of society if he deviates an iota from what has been prescribed as his proper course in playing up the occasion and—the victim or victims.

And then there is that custom of tacking on to, or taking off from, a good old American name, to make it sound "foreign," to suggest the thought that this "is an European artist," and entitled to appreciation; otherwise—nil.

I shall never forget, when one night, I think it was in the 1907-08 season of the Metropolitan Opera Co., and prefacing their appearance at Music Hall in an opera, Mr. Gorlitz calling me to his side said: "Go out in front of the curtain and announce that owing to the sudden indisposition of Mr. — (the tenor) his role will be sung by Mr. Riccardo Martin." At that time Mr. Martin had not had many opportunities with the Metropolitan, and just think how long it has taken him to get to his present exalted position.

To what extent has the Italian prefix to his good old honest American Richard helped him? Why should it be necessary?

Then in the publication in Cincinnati of three annual editions of a complete Musical Directory of that city the writer recalls many incidents of its preparation and issuance when the existence of a Musical Alliance such as is embraced in the published aims would have been a Godsend to those whose collaboration made it possible.

More power to you and the Alliance.

And if in the course of time only sections five and six of the eight striking paragraphs making up its statement of aims prevail, there will be great rejoicing and acclaim in every section of this great country, says Your Loyal Friend,

H. EUGENE HALL.

*Republican-Gazette,*  
Lima, O., January 8, 1918.

### Emerson Whithorne, Distinguish American Composer, Indorses the Alliance

To the Editor of MUSICAL AMERICA:

In applying for membership in the Musical Alliance of the United States I wish, as a composer of serious music, to express to you my personal gratitude for the years of sowing you have done over a heretofore sterile acreage, for I fully realize that I am now reaping the harvest of your labors.

I am sending you some criticisms of my Symphonic Phantasy, "Ranga," which was recently played by the St. Louis Symphony Orchestra, under the direction of Max Zach. From these you will remark the care with which Mr. Zach prepared the difficult work and the receptive and generous attitude of both critics and public. I have not the slightest doubt that had "Ranga" been fortunate (?) enough to come to performance four years ago—when it was written—it would have been passed over lightly as the work of a "mere American composer." Now, happily, we find an entirely different state of affairs, and I believe the Musical Alliance of the United States will in the future do much, very much, for the American musician, be he artist or creator.

It is high time American musicians realized this, as does

Yours gratefully,  
EMERSON WHITHORNE.  
Cleveland, Ohio, Dec. 27, 1917.

### Mr. Koemmenich Leading "New Choral Society of New York"

To the Editor of MUSICAL AMERICA:

A chorus new in name, but the majority of whose members have often sung before the audiences at Carnegie Hall, will sing in connection with the concerts of the Philharmonic Society on Jan. 17 and 20.

The name of the new group of singers is the New Choral Society of New

York. It has been since the opening of the autumn under the leadership of Louis Koemmenich, not only for the preparation of these concerts, but for its own concert to be given in April. It will be remembered that Mr. Koemmenich was the conductor of the Oratorio Society from the beginning of the season of 1912 until the end of the 1917 season.

The work he was able to accomplish with these singers should be well remembered from the concerts given by him when he was conductor of the latter society and also for what he did in the "Caliban" pageant. It is only necessary to suggest the performances of "Elijah" and "The Matthew Passion" to recall the best in great choral singing that New York has heard in many a year.

It is to be hoped that the lovers of singing of the highest class will be gratified both at the end of this month and at the later concert and that ultimately New York will find itself with a mixed chorus, adequate in size and expert in singing, that will make hearings of the great compositions of choral music full of real pleasure and empty of the dross places that have so often characterized them. It is safe to say that the present preparation for the concerts of the Philharmonic Society will not fail to make the chorus a happy part of the occasion.

Yours very truly,  
SECRETARY.  
New York City, Jan. 7, 1918.

### Metaphysicians of the Vocal World

To the Editor of MUSICAL AMERICA:

As in days gone by when metaphysicians and their kin held sway with charms and magic, we have with us today in the vocal world people who, long before the fields of physical and physiological research have been thoroughly explored, are making an appeal to metaphysics and the "wizardry" of psychology to remedy vocal troubles. With an array of fantastic words and phrases often having no real meaning whatsoever, they seek to entrap the unwary, and too often they succeed, until the pupil after having learned at great expense to repeat these "hey prestos," finds that they are as futile as the magic words of old.

It seems that by virtue of the inaccessibility of the vocal organ and the extreme difficulties connected with the making of any really satisfactory observations of its action, we are doomed to listen to all manner of weird and absurd theories regarding the correct manner in which we are to produce our tones.

Every now and then some one claims to have succeeded in unearthing the "lost Italian method," but upon comparison these "Italian methods" differ as widely as the tongues spoken at the Tower of Babel.

A natural and, therefore, correct method of tone production will in my opinion not be "revealed" to us, but can only be discovered by careful study of physiological and physical facts and an attempt to bring in psychology before we are thoroughly acquainted with physiology will only tend to obscure the issue.

WILLIAM A. C. ZERFFI.  
Bristol, Va., Jan. 10, 1918.

### Arthur Herschmann Cites Some Distinguished "German" Names

To the Editor of MUSICAL AMERICA:

I notice with much satisfaction that Judge Ford of New York State has vetoed the petition of a man who desired to change his name, which suggested German origin, the Judge stating in his decision that such action—to say the least—was unnecessary.

This judicial opinion will doubtless interest many in the musical world, since it stands for the American ideal to judge by acts only and not by semblance.

Indeed, these noted Americans prominent to-day in the affairs of our nation have not found it necessary to change their names:

Brigadier General Kuhn,  
General Siebert,  
General Goethals,  
Otto H. Kahn,  
Adolph Ochs,  
and countless others.

"By their deeds shall ye know them."  
Sincerely yours,

ARTHUR HERSCHMANN.

New York, Jan. 9, 1918.

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## MUCH NATIVE MUSIC HEARD IN ST. PAUL

American Works Given in Three Concerts—Program of Local Composers

ST. PAUL, MINN., Jan. 8.—The St. Paul Institute and the Schubert Club continue to hold the position which seems to be accorded them rather than sought after by either, namely, that of fostering agent of practically all of the city's organized effort, musically speaking, outside of the regular routine work in the public schools.

The concerts by the Minneapolis Symphony Orchestra constitute the Institute's chief musical concern. The last was one to excite considerable local interest, in the appearance, as assisting soloist, of one of St. Paul's own daughters, Alma Peterson, now of the Chicago Opera Company. Miss Peterson's numbers were *Micaela's* aria from "Carmen" and the "Hérodiade" aria, "Il est doux, il est bon," the latter sung in English. The voice, familiar probably, to every auditor, attracted anew through its beautiful natural quality. The applause and floral offerings were entirely justified. Her encore numbers included H. T. Burleigh's "Deep River," sung to piano accompaniment by Kate Williams.

Conductor Oberhoff's offerings were varied in mood. Beethoven's Symphony No. 8, wonderfully well played, gave paramount place to the lightsome side of the master composer, caught and reflected by the conductor's comprehension, as a thing of great beauty. Rachmaninoff's Symphonic Poem, "Der Toteninsel," seemed the more sinister by comparison. MacDowell's "Indian" Suite might almost be said to have "passed in review," so clear and vivid were its different moods and scenes, and so familiar to the human heart.

The Schubert Club has given seven dates to the especial consideration of subjects and events of significance in the development of musical interests of close range. The annual "American Composers' Program" was presented before a larger audience than usual in Junior Pioneer Hall. It was in the hands of the American Music committee, of which Jessica DeWolf is chairman, and included some delightful features. Chadwick's String Quartet in D Minor No. 5, won many admiring followers to the cause of American composition. It was played by George Klass, first violin; Mischa Gluschnik, second violin; J. K. Bauer, viola, and Carlo Fischer, cello. An interesting offering was Margaret Melville's Sonata for Violin and Piano, played in a colorful way by Mrs. Harry Lee Mundy and Mrs. Milton Rich. Adah Dahlgren, contralto, contributed four songs by Martin, Ross, Burleigh and Woodman, in a voice and style bringing the reward of much favorable comment. Bessie Godkin accompanied. Clough-Leighter's song cycle, "An April Heart," was suitably chosen for the application of the smooth, sweet tenor voice of Thomas McCracken.

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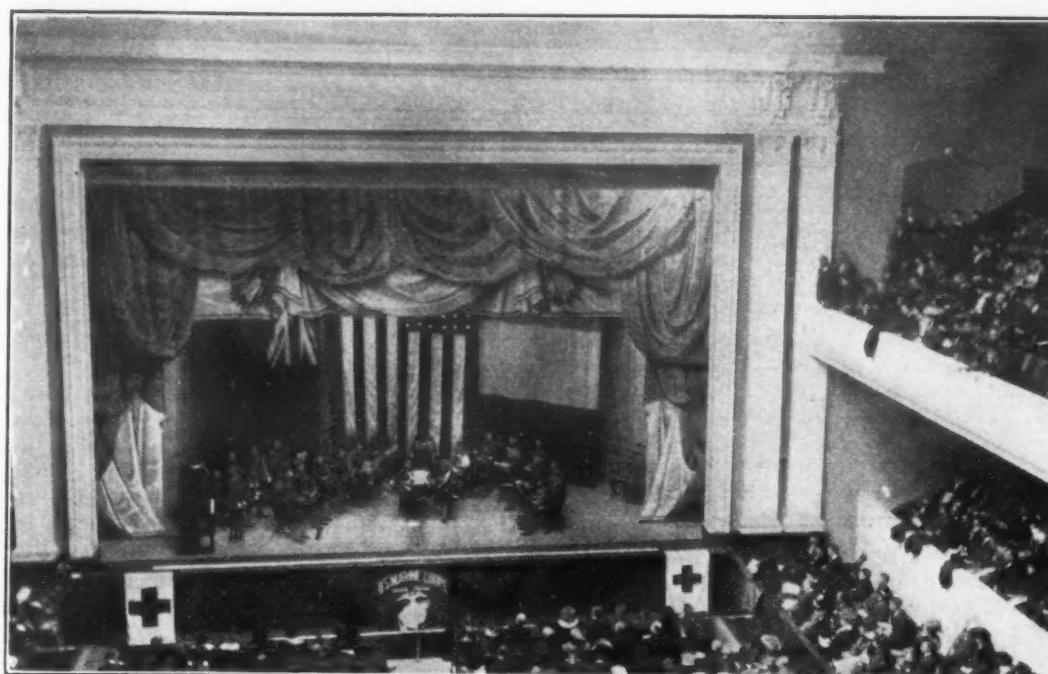
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## U. S. Marine Band Stirs Capacity Audience in Savannah Auditorium



Interior of the Municipal Auditorium in Savannah, Ga., During the Concert of the United States Marine Band

SAVANNAH, Ga., Jan. 7.—The recent Sunday afternoon concert at the Municipal Auditorium was an innovation, and it drew a crowd that packed the hall to its doors, many being unable to gain admittance. The concert was given by the United States Marine Band (stationed at Paris Island) for the benefit of the Savannah Chapter of the Red Cross.

The excellent program, which was made up of several band selections under the direction of Sergeant O. A. Anderson,

songs by Private Scott, tenor; Francis Wheeler, baritone and Song Director of the United States Navy; and Mrs. W. G. Harrison, was warmly received by the audience and many encores demanded. Corporal Hunter and Sergeant Ryan acted as piano-accompanists. The audience joined heartily in the singing of "America," and "The Battle Hymn of the Republic."

The program closed with the "Star-Spangled Banner," solo by Mrs. Wheeler.

M. T.

with illustrative songs by Mrs. J. G. Whitaker.

"Patriotic Music," in the hands of Jean Ellerbe, with illustrations by Carolyn Punderson and Marion Gieson, and "Community Music," reviewed by Clara Claussen, have given a live interest to the series of events arranged by Mrs. C. A. Guyer, chairman of the students' section, including also, an afternoon devoted to "MacDowell and the Peterborough Colony" and another to "The Bach Festivals at Bethlehem."

F. L. C. B.

**Kathleen Hart Bibb Making Many Appearances in Patriotic Causes**

Kathleen Hart Bibb, the gifted American soprano, is devoting most of her time this season to singing for the Sammies at Fort Snelling and for the various benefits and patriotic meetings. Mrs. Bibb invariably has return engagement whenever she sings. Her recent Christmas recital at Faribault, Minn., was her fourth appearance in that city and her reception was as enthusiastic as ever. Mrs. Bibb has advanced all her bookings to take place after her husband, Captain Eugene Bibb, goes "over-seas," and aside from a recital on Feb. 19, in Aeolian Hall, New York, will do nothing but local work.

**Special Service of Christmas Music at West Point**

UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y., Jan. 2.—A special program of Christmas music was given in Cadet Chapel on Sunday, Dec. 16, by Frederick C. Mayer, organist and choir-master, and the Cadet Choir of one hundred voices. The anthem, "Arise, Shine for Thy Light Has Come," and the Buck-Salter Te Deum in B Minor were the choir offerings, while Mr. Mayer played the Dudley Buck Prelude to the "Coming of the King" and the Christmas Postlude of Best.

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## UNIFY EFFORTS TO AID FRENCH ARTISTS

New York Committee Requests Musicians to Co-operate in Worthy Work

The American branch of the L'Union des Arts, which was founded by Rachel Boyer of the Comédie Française to assist and protect unfortunate artists—learned and literary men, painters, musicians, sculptors, lyric and dramatic artists—who are victims of the war, is asking the musicians of this country to co-operate in the work which has been undertaken.

The American Branch was organized here under the auspices of the French Government for the purpose of unifying the efforts which are being put forth in behalf of destitute French artists. Gaston Liebert, French Consul in New York, is honorary president of the American Branch, and the other officers include Edmund L. Baylies, president; Otto H. Kahn, first vice-president; Winthrop Ames, Frederick L. Coudert, Joseph H. Freedlander, McDougall Hawkes, Mrs. Philip Lydig and Lloyd Warren, vice-presidents; J. P. Morgan & Co., bankers; Mrs. J. West Roosevelt, honorary secretary; Martha Maynard and P. C. Carter, secretaries.

Among the directors in Paris are such musicians as Saint-Saëns, Gabriel Fauré, André Messager, Charles Widor, Marthe Chénal, Felia Litvinne and Carlotta Zambelli. All moneys collected in America are sent directly through J. P. Morgan & Co. to Morgan, Harjes & Co. in Paris without deduction. Disbursements there are approved by the Ministers of Finance and Fine Arts.

Mme. Sarah Bernhardt, Edmond Rostand and all other great notables of France are encouraging the movement and asking the aid of American artists for those people who "in peace lit up stars, and who in war are now sufferers without heat or light."

**Edith Rubel Trio Winning Praise**

Much praiseworthy comment was accorded the Edith Rubel Trio upon its visit to Bluefield, W. Va., on Jan. 2, where the artists were heard in joint recital with Evan Williams, tenor. They were cordially received in Wilkesbarre, Pa., appearing in conjunction with May Peterson, soprano.

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## HERBERT'S BATON THRILLS LOUISVILLE

Appears as Guest Leader With Cincinnati Symphony—Accompanist Guilbert

LOUISVILLE, Ky., Jan. 5.—The second concert of the Louisville Fine Arts Series, under the local management of Ina B. Talbot, of Indianapolis, was given by the Cincinnati Orchestra, under the baton of the guest conductor Victor Herbert, at Macauley's Theater, on last Thursday evening.

A large audience was present and the concert was a most delightful one. Never before has Louisville heard the orchestra play with such spontaneity and brilliance in its lighter numbers, or with greater dignity and tonal sonority in its Wagnerian offerings. Both conductor and orchestra seemed to find joy in the presentation of the program. Parts of the Tschaikowsky Fifth Symphony, with which the concert opened, were fairly breath-taking as interpreted by the ebullient Mr. Herbert.

The "Siegfried Funeral March" was played as a memorial to the late Richard Knott, editor of the *Evening Post*, whose son Richard is affiliated with all that is best in local musical circles. To Richard Knott, Jr., much credit must be given for keeping the local public informed as to the musical happenings of the world, through the musical department of the *Evening Post*.

The first Louisville appearance of Yvette Guilbert was made at the Y. W. C. A. Auditorium on Saturday evening before a very large audience of delighted individuals. The distinguished disease was brought to Louisville by the Wednesday Morning Musical Club.

Mme. Guilbert prefaced each of her songs with a description in English, which made the meaning of the minia-

ture drama perfectly clear, and for the creation of the proper atmosphere and supreme beauty of interpretation and presentation, this artist has never been excelled in this city.

Sharing honors with Mme. Guilbert was Emily Gresser, violinist, who played admirably. Maurice Eisner, at the piano, was the accompanist par excellent. H. P.

**Portland, Ore., Hears Festival Chorus Present "Messiah"**

PORTLAND, ORE., Dec. 30.—The Portland Festival Chorus, under the leadership of William H. Boyer, with a thirty-piece orchestra, largely composed of members of the Portland Symphony Orchestra, and led by Carl Denton, gave a splendid performance of Handel's oratorio, "The Messiah," at the Public Auditorium last Sunday afternoon. Frederick W. Goodrich played the organ accompaniment and also contributed several special Christmas numbers.

A. B.

**May Scheyder Scores as Detroit Symphony Soloist**

DETROIT, MICH., Jan. 7.—May Scheyder, the soprano, appeared with the Detroit Symphony Orchestra at yesterday's concert. She scored a genuine success, being ardently applauded after her singing of the Mad Scene from "Lucia." Miss Scheyder also won frequent recalls after her singing of Strickland's "Coleen Aroon" and an old English "Pastorale." She was obliged to give several encores.

**Oklahoma Hears Goodwin-Austin-Cronican Trio**

The Goodwin-Austin-Cronican Trio, on its way to the Coast, appeared recently in Tulsa, Muskogee and Oklahoma City, Okla., before large and cordial audiences in each place. Mr. Goodwin sang songs by Purcell, Sechi, Mozart, Brahms and Buzzi-Pecchia. Miss Austin and Mr. Cronican were heard in numbers by Vieuxtemps, Brahms, Kreisler, Chopin, Moszkowski and Liszt.

**Miss Hempel Sings at Biltmore**

## ALL NATION TO SING ON WASHINGTON DAY

February 17 to 23 Is Proposed by Educators as National Week of Song

The National Week of Song Committee, composed of many of the leading educators of the country, is asking that the week of Feb. 17 to Feb. 23 be set aside throughout the country as a national week of singing patriotic songs. Also that every organization that assembles on the evening of Feb. 22 sing all four verses of the National Hymn.

The idea for a National Week of Song originated in 1916, with the Normal Instructor-Primary Plans of Dansville, N. Y. The proposal is not merely for five days of singing during the week that includes Feb. 22. It is for a program which shall make every day "singing day" and every week a "week of song," but which shall culminate uniformly, throughout the United States in the week that includes Feb. 22.

The purpose of the National Week of Song is to acquaint the people of our country with songs of the better sort; our national and patriotic hymns, our home and folk songs, and the finest of the world's classical songs.

As one of the principal objects of the National Week of Song is to overcome prevalent ignorance of some of our best songs, special care should be exercised in selecting the numbers and arranging the programs. The patriotic program should fall on Washington's Birthday; the others may be arranged to suit the individual taste.

**Miss Hempel Sings at Biltmore**

Frieda Hempel was soloist at the Biltmore Friday Morning Musicale on Jan. 4. Miss Hempel established herself im-

mediately with her audience by her singing of the "Star-Spangled Banner." All of her numbers were sung in English. The soprano was warmly applauded. Others on the program were Cecil Arden, Louis Graveure and Jacques Thibaud.

**Pennsylvania Appoints State Musical Director of Song Campaign**

PHILADELPHIA, Dec. 31.—John F. Braun of Philadelphia has been appointed musical director for the State to organize the patriotic singing campaign in conjunction with the anti-sedition drive of the Pennsylvania Committee of Public Safety. Mr. Braun will enroll a song brigade for service at big rallies throughout Pennsylvania. He will also plan and promote local activities for the singing corps to be organized in the various counties. Prominent choral associations are volunteering for service.

**Many January Appearances Scheduled for Henry Gurney, Tenor**

Henry Gurney, gifted Philadelphia tenor, scored a pronounced success as one of the soloists in the "Messiah," given recently in Pittsburgh. Mr. Gurney is announced for several important appearances during the current month. He will be heard in recital at the Zeckwer-Hahn Academy, Jan. 9, and is scheduled for various concerts in Altoona, Pa., Monaca, Pa., Morgantown, Pa., and Bellvue, Pa., during the week of Jan. 14.

**Flonzaleys to Introduce Daniel Gregory Mason's "Intermezzo"**

An "Intermezzo" by Daniel Gregory Mason will be heard at the Flonzaley Quartet's second subscription concert in Aeolian Hall, Tuesday evening, Jan. 22. This work, which is still in manuscript, is in one movement and is intended as a sort of entr'acte between more fully elaborated quartets. The Flonzaleys will open their program with the Beethoven Quartet in E Flat, Op. 74, and will close with Schumann's Quartet in A, Op. 41, No. 3.

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## FIRST ENGAGEMENT IN CHURCH PAID SUE HARVARD FIFTY CENTS

Successful Young Soprano Is  
Planning Tour For the  
Coming Season

In addition to her regular duties as soloist at First Church of Christ Scientist, Sue Harvard, the young soprano, has been doing considerable additional church work this season. She has sung several times at the Church of the Ascension, where the works produced have included Mendelssohn's "St. Paul," Saint-Saëns's "Children's Crusade" and Verdi's "Requiem." These special services have been given on Sunday afternoons. Miss Harvard has also been engaged for a special production of Elgar's "Light of the World" at St. James Episcopal Church, Brooklyn, Feb. 3.

At the meeting of the Bohemians in honor of Jascha Heifetz, the violinist, a short time ago, Offenbach's one-act operetta, "The Treasure Trove," under the direction of Albert Reiss, was given and Miss Harvard scored a decided success. There have been a number of other engagements for Miss Harvard in and near New York this season and she is planning a rather extended tour next season.

Miss Harvard's career as a church singer furnishes interesting evidence that a singer with such unusual qualifications as she possesses is sure to advance rapidly. It was not so long ago that Miss Harvard was singing for the sum of fifty cents a Sunday in her home town, New Castle, Pa. In a short time she was advanced to \$1 a Sunday at the Episcopal Church and this was followed by an engagement at the United Presbyterian Church at double the salary. After studying a short time with Paul Brown Patterson, Miss Harvard was made soprano soloist in the best paying church choir in New Castle at \$25 per month.

In a short time Miss Harvard was offered a position at the Second Presbyterian Church in Steubenville, Ohio, at \$30 a month. This offer came as a direct result of her appearance in that place at a concert. While in Steubenville Miss Harvard gave considerable of her time to teaching, having a class of seventy-five pupils in Steubenville, New Philadelphia and Wellsburg. Successive increases in salary came, until finally Miss Harvard received an offer from Christ Methodist Episcopal Church at Pittsburgh at \$1,000 a year. While in this church she had an opportunity for a year's study in Germany with Leon Rains and upon her return from Europe she was offered a position at the Sixth United Presbyterian Church of Pitts-



Photo by Breckon

Sue Harvard, Soprano

burgh. At the end of the year an increase in salary was offered as an inducement for her to remain. She had learned, however, that there was a vacancy at First Church of Christ Scientist, New York City, and was finally chosen by the music committee out of sixty-five applicants for the position.

During the year in Pittsburgh Miss Harvard had been visiting New York nearly every week for the purpose of studying with Eleanor McLellan, the New York vocal teacher.

In February Miss Harvard will appear with the Trio de Lutèe at Beaver Falls, Pa., and Pittsburgh, Pa. P. A.

### ALBANY HAS NEW CHORUS

Outgrowth of Reformation Celebration  
—Teachers Consider School Credits

ALBANY, N. Y., Jan. 12.—A permanent chorus organization has been formed by the singers who took part in the Reformation anniversary music several weeks ago, which will be known tentatively as the "Reformation Chorus." Frederick W. Kerner was chosen as conductor and plans were made for the presentation of a sacred cantata in the spring. William Eck was elected president; Christian T. Martin, vice-president; Elizabeth J. Hoffman and Anna Keeler, secretaries, and Ernest Hein,

treasurer. A board of directors will be elected later.

The Albany Community Chorus at the last meeting, held on Monday night, was instructed in the singing of a new patriotic song, "Our Land," the words and music of which were written by George H. Thacher of this city. Mr. Thacher is a well-known music patron and has presented the chorus with 1000 copies of the song. Director Alfred Hallam announced that other patriotic songs written by Albanians will be studied and later some of the great choruses from well-known oratorios.

The subject of school credits for music study was presented to the Albany Music Teachers' Association at a recent meeting by the president, Ermina L. Perry. Frederick Bowen Hailes was appointed to confer with Inez Field Damon, supervisor of music in the Schenectady schools, regarding the plans adopted by her in the schools of that city for obtaining music credits. Mr. Hailes gave a talk on "Touch." W. A. H.

### SAVANNAH'S COLORED FOLK HOLD FOLK SONG FESTIVAL

College and School Choruses Unite in Delightful Program—Carl Diton and Mary Anderson Are Soloists

SAVANNAH, GA., Jan. 7.—An event of more than usual interest was the Folk Song Festival given at the Auditorium a few nights ago by the colored citizens of Savannah for the benefit of the Negro Protective Association Industrial Home, which is maintained for dependent orphan girls. The program was furnished by the Glee Club (Negro) of the Georgia State Industrial College, a chorus of boys and girls from the Cuyler Public School (Negro), and two visiting artists (Negro), Carl Diton, pianist, and Mary Anderson, contralto.

Very seldom is the opportunity offered to hear the rare old negro melodies, folk songs and spirituals sung as they were at this concert. Many of Burleigh's spirituals were given, and very beautifully. Mary Anderson displayed an unusually lovely contralto voice. The concert was attended by a large number of white citizens. So successful was the concert that a second one is being planned to take place in the near future.

The Thursday Morning Club held its first meeting of the season last week at the home of its vice-president, Eugenia Johnston. Songs were given by Mrs. Gilchrist, Mrs. Harrison, Eugenia Johnston and Ellen Johnson; a group of piano solos by Mrs. Worth Hanks, and a group of violin numbers by Jacques George. Miss Coburn, as a guest of the club, gave an interesting talk on recent musical events in New York. About fifty guests were present.

The December concert of the Savannah Music Club was highly enjoyable. Cecil Davis, pianist, delighted the audience with his performance of Grieg's Ballade in G Minor. Mrs. Sidney McCandless, Jr., never sang better than on this occasion. Ruth Ely, soprano, and Stuart West, baritone, were heard for the first time this season. The Jacques George String Quartet played excellently.

M. T.

### MARGULIES TRIO ACCLAIMED

Gives Second and Last Concert of Season, Winning Copious Applause

First of local organizations to finish its season, the Adele Margulies Trio gave its second and last concert of the year at Aeolian Hall Tuesday evening of last week. Miss Margulies, Mr. Lichtenberg and Mr. Schroeder have heretofore appeared three times during the winter and music-lovers must lay to the war the present curtailment of their activities. Last week the artists won the copious applause of a very large house—applause fully earned by the finish and sober charm of their work. Dvorak's F Minor Trio, the A Minor 'Cello Sonata of Grieg and the C Minor Trio of Gretchaninoff made up the program. The first is one of Dvorak's finest inspirations. The strong infiltration of Brahmsian influence seems, at times, like purposeful homage to the composer's illustrious friend. But Dvorak can wear the mask of Brahms without materially losing his individual distinction. In the melodious sonata of Grieg Miss Margulies especially delighted by the clarity and crispness of her playing. Gretchaninoff's work is shallow and sentimental and, generally speaking, of a salon caliber. However, the three artists, who have played it here before, interpreted it admirably.

H. F. P.

### LOS ANGELES SYMPHONY GIVES SECOND CONCERT

Large Attendance Encourages Directors  
—Maud Powell Again Wins Acclaim  
—New Theater Orchestra

LOS ANGELES, CAL., Jan. 8.—In its second concert for this season the Los Angeles Symphony Orchestra, under Adolf Tandler's leadership, offered a program of works that it had presented on former programs. Goldmark's "Spring" Overture opened the program and Ipolitoff - Ivanoff's "Caucasian Sketches" closed it. The symphony was Beethoven's Fifth and it was given a good reading by Mr. Tandler. The basses covered themselves with glory by their excellent work, which was more than could be said for the horns, whose *lapsi labii* were notable. This was the only time Beethoven has been programmed in the present symphony series.

The soloist was Jay Plowe, solo flautist of the orchestra, playing a Suite for flute and orchestra by Moquet, a French composer. It is called the "Suite of Pan" and gives the flute delightful opportunities, of which this most skilful flautist made the most. Mr. Plowe had an ardent reception at the hands of a large audience and presented an unaccompanied flute solo as an encore.

That the attendance of the first two concerts of the symphony were so large and enthusiastic give much encouragement to the management. Mr. Veesel's success was emphatic in his playing of the Saint-Saëns Fifth Concerto for piano.

Maud Powell appeared on the Philharmonic course at Trinity Auditorium Saturday afternoon, playing an attractive program, accompanied by Arthur Loesser. With the exception of the Vieuxtemps Polonaise and the piano solos, the program was distinctly un-hackneyed. Miss Powell proves on every succeeding appearance here that she deserves her rank at the head of American violinists. Her program was rearranged from the one issued the day before, so that the "enemies" such as Beethoven and Bach and Dvorak were succeeded by Sibelius (movement from his Concerto), Bazzini and Cadman's "Little Firefly."

The recital announced for Emilio de Gogorza has been cancelled owing to his illness. He is expected later in the season.

Rudolf Kopp is to conduct the orchestra of thirty pieces in the new alleged "million dollar theater" in the Edison Building. This is to be an elaborate picture house. Arnold Krauss, formerly concertmaster of the Los Angeles Symphony Orchestra, will have the same position in this orchestra.

William Edson Strobridge, assistant manager of the Los Angeles Symphony Orchestra, now is organist of Clune's Theater, which formerly was known as Temple Auditorium.

W. F. G.

### HACKETT-GRAM

NUMBER 22



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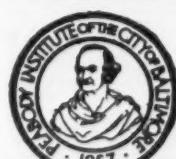
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## SAN FRANCISCO YEAR OPENS AUSPICIOUSLY

Many Musical Events Crowd Month's Calendar—Greet Maud Powell

SAN FRANCISCO, CAL., Jan. 7.—The San Francisco Symphony Orchestra was heard in its seventh program of the season on Friday afternoon, a program that was repeated on Sunday afternoon before another appreciative audience. Beethoven's Fifth Symphony was superbly played, every man responding carefully to the magnetic wand of Conductor Alfred Hertz. Louis Persinger was the soloist and he scored a decided success in the E Minor Concerto by Mendelssohn, the pure vibrant tone of his violin blending perfectly with the accompanying instruments. It was a magnificent interpretation of this great masterpiece. The opening number, Wagner's "Faust" overture was genuinely interesting.

At the Columbia Theater on Sunday afternoon Maud Powell enthralled a large audience with her wonderful playing. The program included numbers by Sibelius, Saint-Saëns, Fiorello, Mozart, Loilly-Godowsky, Mendelssohn, Paganini-Liszt, Cadman and Bazzini.

Among the most enjoyable concerts given in San Francisco should be men-

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tioned those at the Civic Auditorium on Thursday evenings and Sunday afternoons, when Edwin Lamare, municipal organist, is heard in varied programs. At present a series of National programs of the Allied nations is being given, the one last Sunday being all Italian and comprising offerings from Verdi, Rossini, Boccherini, Mascagni and Rossi.

The Municipal Orchestra, under the direction of Frederick G. Schiller, also gives splendid concerts at the Auditorium for which the admission price is a dime only. Good singers appear from time to time and the attendance is always large.

The San Francisco Musical Club gave a splendid program at the Colonial Ballroom of the St. Francis Hotel on Thursday morning. The soloists were Mrs. W. S. Noyes, Evelyn Wilson, Edith Benjamin and Marion Prevost at the piano. The accompanists were Sigmund Beel, A. M. Wellendorff, Marguerite Raas and Edith Benjamin. Olive Hyde was chairman of the program committee and Mrs. John McGaw hostess for the club.

Among the many San Francisco musicians who have entered the service of their country, probably none will be more missed than Nathan Firestone, the viola player of the San Francisco Chamber Music Society, and first violist of the Symphony Orchestra. An old resident of the city, he has been associated with every important organization of chamber music here.

The regular weekly concert of the Municipal Band was given on Sunday afternoon, with Herbert Wolf, Barney Hagan, U. S. N., and Gloria Davis as soloists. The programs are largely "popular" and much enjoyed. On the same afternoon the usual band concert was given at Golden Gate Park by Cassasa's Band, and thousands took advantage of the beautiful weather to hear an excellent program.

### Men in Service Honored

SAN FRANCISCO, CAL., Jan. 1.—On New Year's Eve the Civic Auditorium was again the scene of much enjoyment for the soldiers and sailors who were the honor guests of the city. After the seats which had been reserved for them were filled, the general public scrambled for places where the stage might be seen. Before the program began every seat was occupied and more than 1000 persons were standing in the aisles and corridors. The doors were guarded by police who turned away as many more. At eight o'clock the several bands, under the direction of Alexander Stewart, played "America" and the audience joined in the singing.

The first to appear on the big stage were the Boy Scouts, who paraded to the music of the Columbia Park Boys' Band. Next followed the vested choirs, and again the vast crowd joined in singing "Onward, Christian Soldiers" and "The Battle Hymn of the Republic," led by the military and naval bands and the Knights of Columbus Band.

Then the real pageant began with the O'Neill Sisters' ballet divertissement "Hail to the Allies." This was represented by many children, whose fairylike dancing was a prelude to the picturesque entrance of men, women and children who in turn appeared in costumes of the different countries, Serbia, Montenegro, Rumania and Armenia, singing the Serbian National Anthem in chorus.

Mme. Jeanne Gustin-Ferrier next appeared for France and sang "La Mar-

seillaise," the audience paying its tribute by rising en masse. The Doris de Fidde ballet, "La Belle France," was danced by a group of young girls in costume.

Belgium was shown in a tableau with the refugees being driven from their homes while Marion Vecki sang "La Brabançonne."

Great Britain was introduced by Mme. Esther Palliser, who sang "Rule Britannia." Agnes Mahr, in costume, danced "Tommy Atkins." Hugh Allen and a Canadian chorus sang "The Maple Leaf Forever" and James Lemon played the bagpipes.

Hawaii was shown by a ballet in costume in which the young women who danced "La Belle France" appeared.

Italy came in the guise of a chorus from the Latin Quarter Opera Company.

Geisha girls of Japan, in kimonos and carrying lanterns, elicited much applause, as did the dainty little Chinese girls who sang the "Chinese Anthem" to the accompaniment of the Chinese Cadet Band.

Cuba, Guatemala and Brazil formed interesting groups while the Wyatt Sisters' ballet danced "La Briziliana." Stanislaus Mierkowski gave a Russian dance in costume, and Mme. Helen Narratt sang "God Save Poland," a group of men and women in costume joining in the chorus. Bernice Brown and Bernice Doyle danced the Mazurka in Polish costume.

Greece was represented by five young women who gave Grecian dances under the direction of Anita Peters Wright.

"The United States" closed the pageant with several stirring numbers by the military bands. Billy Pierce sang "I'm a Son of Uncle Sam." Mme. Palliser led in the singing of "The Star-Spangled Banner," and a group of Civil War veterans were escorted to the stage while the band played "When Johnny Comes Marching Home."

This was the signal for the appearance of Enid Watkins, who led in a community sing, and the voices of the thousands present joined in "Joan of Arc," "Long, Long Trail," "Over There," "Dixie," "Keep the Home Fires Burning" and other patriotic songs, which continued until the audience was forced to leave by the turning out of the lights.

### Jomelli, Bauer and Other Recitals

SAN FRANCISCO, CAL., Jan. 3.—On Thursday evening Mme. Jeanne Jomelli appeared in a song recital at the St. Francis Hotel. The Colonial ballroom was an ideal setting for a very delightful program. Mme. Jomelli was at her best. She sang in French, Italian and English with perfect enunciation and interpretation. The recital was under the management of Frank Healy.

Harold Bauer registered another great success Friday when he was again heard with the San Francisco Symphony Orchestra. He played another wonderful program Sunday afternoon at the Columbia Theater, when his offerings included works of Mendelssohn, Beethoven, Schumann, Brahms and Chopin.

The San Francisco Musical Club arranged a unique program for children last Thursday afternoon. The ballroom of the St. Francis Hotel was filled to capacity, the grown-ups enjoying the program quite as much as the youngsters. The first scene was a beautiful Danish garden, where Mrs. Mathilda Wismer sank folk songs to a group of children who responded with other songs. A procession of "animals," impersonated by the performers, was a feature which called forth shouts of delight. They

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marched to the music of a new patriotic war song, "France for You," by Gerda Wismar Holman. The animal songs were led by Mrs. James Pressley dressed as a clown. Assisting her were Mrs. Frederick Zeile representing a polar bear, Elise Golcher as a lion, Mrs. Cecil Stone a tiger and Elizabeth Montgomery a hippopotamus. Mrs. Maurice Gale and Mrs. R. A. Callahan gave a duet, "Turkey and Duck." Marion Cumming, Mrs. Kussel Richards and Mrs. B. F. Dyer appeared as a "Penguin trio," while Mrs. Charles S. Ayres, assisted by a group of club members, represented a "Schoolmistress and Blocks." Mrs. Perham Nahl, who originated the idea, directed and costumed this scene. The program concluded with a shadow pantomime of "John Gilpin's Ride," read and directed by Henrietta Stadtmuller, with the following club members in the cast: Mrs. George Hyde, Mrs. A. C. Rulofson, Mrs. Digby Brooks, Mrs. F. H. Porter, Estelle Southworth, Mrs. William Poyner, Vera Westerfield and Juanita Westerfield.

Grand opera by the Latin Quarter Opera Company for the week includes "La Traviata," "Rigoletto" and "Lucia di Lammermoor." An interesting feature last week was the successful début of Cora Corelli as Santuzza in "Cavalleria Rusticana." She has a beautiful dramatic soprano voice, also youth and beauty. Torridu was sung by G. Simonet, late of the La Vally Company, and Alfio by P. Gallazzi, who sang with Mme. Schumann-Heink when she last appeared in San Francisco.

Manager Frank Healy has announced that the year of 1918 will bring many noted artists here. The list is headed with Alice Gentle, Galli-Curci, Stracciari, La Bonté and Copeland.

Manager Oppenheimer announces the Minneapolis Symphony Orchestra, with Marguerita Namara and Reinhard Wernerrath as soloists. Yvette Guilbert for three recitals and Zimbalist for two recitals are booked for February.

E. M. B.

Judson House, tenor, now stationed at Camp Wadsworth, Spartanburg, S. C., recently had great success at Rockhill, S. C., where he sang a program for a Red Cross benefit.

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**SIBYL CONKLIN,  
CONTRALTO, BACK  
FROM EUROPE**



Photo by Mishkin

**Sibyl Conklin, American Mezzo-Contralto**

One of the artists who returned to America recently as a result of the musical conditions in Europe is Sybil Conklin, contralto. Miss Conklin was born in San Diego, Cal., and received practically all of her instruction in this country. She was a pupil of Oscar Sanger prior to going to Europe.

For four years Miss Conklin made her home in various European centers and sang in opera, oratorio and concert. She made her début in Germany at Elberfeld in "Carmen" and after singing in numerous cities in Germany and Austria she became a member of the Royal Carl Rosa Opera Company of London. She sang in London and in the provinces and was particularly successful in both her operatic and oratorio appearances.

Although Miss Conklin sings many contralto rôles, her voice is considered rather more of a mezzo-contralto in quality, the upper register being particularly high. Miss Conklin will make her home in New York and will be heard in recital and concert in the East this season. She anticipates making an extended tour next season.

**Frederick Maxson Plays Own "Fantasia" Dedicated to Donor of Organ**

Frederick Maxson, the Philadelphia organist, gave an inaugural recital recently upon the new organ presented by William L. Austin to the Washington Memorial Chapter at Valley Forge, Pa. The well-chosen program included works by Faulkes, Bairstow, Haydn, Bach, Guilmant and Nevin, in all of which Mr. Maxson disclosed admirable musicianship. A "Memorial Fantasia," written

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especially for this occasion by Mr. Maxson and dedicated to Mr. Austin was an outstanding feature of the program. Mr. Maxson continues as organist of the First Baptist Church, where he has added a second quartet resulting in a marked increase of tone volume and allowing more variety and scope to his offerings. His new Carol sung at the Christmastide services made a highly favorable impression. The soloists of the original quartet include Mary Marklee, Agnes Reifsnyder, Philip Hippel and Harry E. Rowe.

**COLUMBUS PIANIST WINS  
PRAISE IN ST. LOUIS**

**Helen Pugh Makes Notable Success in Appearance with Symphony Orchestra—Other Concerts**

COLUMBUS, O., Jan. 6.—Honor was brought to Columbus by the splendidly artistic playing done by Helen Pugh with the St. Louis Symphony Orchestra in its popular concert last Sunday afternoon. Both her attack and precision, added by a marvelous memorization of the score, made her work fit into the orchestral background without a flaw.

The organ recital given Sunday afternoon in Broad Street Methodist Church by Mrs. Wilbur Thoburn Mills, assisted by Anna Vogt Bender, contralto, and Hazel M. Clinger, mezzo-contralto, was a decided success and was heard by a capacity audience.

Mrs. Kate Windomaker presented a class of pupils Friday evening. Those appearing were Mrs. Sever, Martha Steelman, Hester Ferguson, Nellie Barry, Helen Barry, Mrs. Romine, Ida Geyser, Bessie Haberman, Arthur Florea and Ione Leach.

The MacDowell Club, a vigorous new music club, elected its officers recently, the following elections standing for one year: President, Eva Frosh; vice-president, Mrs. Mitoff Nicholas; secretary-treasurer, Mamie Kerns; chairman of social and program committee, Fayne Schwartz; chairman of press committee, Sara Blasberg. One of the chief purposes of the club is to encourage children to study music seriously.

ELLA MAY SMITH.

**Earle Tuckerman Wins Acclaim in Appearance at Century Theater Club**

At the meeting on Dec. 28 of the Century Theater Club of New York at the Hotel Astor, Earle Tuckerman, the New York baritone, appeared singing a group of old traditional Christmas carols, in which he was received with warm favor. He also sang successfully the aria "Vision fugitive" from Massenet's "Héroïdade" and introduced for the first time two new war songs, Helen Jackson's "America Victorious" and Elsie Davidson's "Life in the Army." Ralph Gosvenor was the accompanist.

**Erno Rapee Conducts Excerpts from "Sari" at Rialto**

Suppé's "Pique Dame" was the Overture at the Rialto the week beginning Jan. 6, with Erno Rapee conducting. Numbers from "Sari," by Emmerich Kalman, were given as an added orchestral offering. Mr. Rapee was the original conductor of this popular light opera abroad and was also the first to conduct it in this country. Madeleine d'Espinoy of the Opéra Comique, Paris, sang the "Miserere" from "Il Trovatore," accompanied by the Rialto Male Chorus.

**Buffalo Community Chorus Sings Carols About Municipal Tree**

BUFFALO, N. Y., Dec. 27.—Under its blaze of myriad electric lights, the great municipal Christmas Tree was an imposing sight and the throngs that surrounded it were enthusiastic. It was an ideal night. Clear skies, agreeable temperature and happy faces made a

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Miss Silba has been estimated as "of the front rank among pianists," by Herman Devries, the well-known Chicago critic, who said, further, "Her interpretation and style are markedly pure. Her touch exquisite." Deep calls unto deep, and Miss Silba's mastery finds its fullest gratification in the full, wonderful, resonant tones of the A. B. CHASE PIANO—the piano which makes an instant response to the thrill of her "exquisite touch."

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combination that lifted many who were weighted down by the war cloud into an atmosphere of momentary forgetfulness. After the Community Chorus sang the Christmas carols and "Come, All Ye Faithful," the great gathering dispersed with happy, smiling faces. F. H. H.

**Varied Musical Program Provided for Audiences at the Rivoli**

Hugo Riesenfeld conducted the orchestra at the Rivoli the week of Jan. 7, interpreting the "Dance of the Hours" from "Gioconda" and the "Soldiers' Chorus" from "Faust." The Rivoli Chorus was heard in the latter number and also sang with Gladys Rice in her presentation of "Thy Love Is Thine" from "The Queen of Sheba," by Goldmark. Alberto Bachman, concertmaster of the orchestra, played "Air Varié" by Vieuxtemps.

**Polish Orchestra Plays in Holyoke**

HOLYOKE, MASS., Jan. 5.—The first Polish orchestra of the newly formed Polish army gave a concert at the City Hall Jan. 1, which attracted consider-

able attention, the program rendered being one of the best of the season. This orchestra is formed of members of the Chicago Symphony Orchestra and they have all enlisted for service in France. The leader is Taduez Wronski, noted Polish baritone. Mr. Wronski also sang several selections and a number of encores. Chopin numbers were featured on the program.

**Dorothy Johnstone-Baseler Heard in Many January Recitals**

Dorothy Johnstone-Baseler, the gifted harpist, has been booked for many important solo engagements during the current month. She scored an emphatic success at the musicale given by Mr. and Mrs. E. T. Stotesbury at their home in honor of 400 naval officers on Jan. 1. Her engagements include appearances with the Mendelssohn Club, in the ballroom of the Bellevue-Stratford, Philadelphia, on Jan. 15; Octave Club, Norristown, Pa., Jan. 19; Bellevue-Stratford, Philadelphia, Jan. 24; Bryn Mawr, Pa., Jan. 25; Ritz-Carlton, Philadelphia, Jan. 31, and Orpheus Club, of Wilmington, Del., Feb. 5.

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## MISS MORRISEY HONORED AT THE BUCK STUDIOS

Brilliant Reception to Contralto—Song by James K. Hackett Feature of an Interesting Program

Receptions at the New York studio of Dudley Buck, the noted vocal teacher, invariably take on a genial and radiant aspect quite different from the average of such functions. This was distinctly the case on Tuesday evening of last week, when Mr. Buck entertained in honor of Marie Morrisey, the popular contralto, just back from a highly successful concert tour. Great masses of flowers decorated the studios and nearly 250 guests attended. Thomas Conkey, baritone, of light opera fame, sang Hammond's "The Piper of Gordon's Men," Clay Smith's "Sorter Miss You" and Cowen's "Woo Thou, My Snowflake." Deserved applause brought forth an encore composed by James K. Hackett, the actor, who was among the guests. His song, "My Cigarette Girl," found instantaneous favor.

Mrs Ida Dawson sang the "Spring Song" from Cadman's "Morning of the Year" with vocal opulence and skill, and Elbridge Sanchez, tenor, sang Tosti's "Entra." Although suffering from throat trouble, Miss Morrisey graciously yielded to importunities and sang with charm Ferrata's "Night and the Curtains Drawn," Meta Schumann's "A June Pastoral" and Schaefer's "The Sea." Elsie T. Cowen was, as usual, a wholly admirable accompanist.

Among the guests were:

Mr. and Mrs. Edward Horsman, Mr. and Mrs. George Hamlin, Walter Bogart, David Bispham, Mr. and Mrs. Frederic Martin, James K. Hackett, Flora Hardie, Mr. and Mrs. W. L. Coghill, Silas Dayton, Bruno Huhn, Mr. and Mrs. W. B. Mumford, Mr. and Mrs. A. C. Snyder, Mr. and Mrs. Frank Snyder, Mr. and Mrs. James Stanley, Mme. Niesson-Stone, Mme. de Cisneros, Mr. and Mrs. Harold Smith, Alma Voedisch, Lois Wiloughby, William Nolan, Ellmer Zoller, Elizabeth Wood, Gena Branscombe, Mr. and Mrs. W. H. Baker, Mrs. Jessamine Irvine, Mrs. Adele Laes Baldwin, Mr. and Mrs. Edward C. Babcock, John Palmer, Mr. and Mrs. J. A. Mollenhauer, George Reinherr, Mr. and Mrs. Frank Hemstreet, R. J. Keith, Edwin B. Stillman.

### Oratorios Given in Seattle Churches as Yuletide Observation

SEATTLE, WASH., Dec. 31.—Christmas in the Seattle churches was celebrated with appropriate musical programs. In

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accordance with long-established custom Seattle church organists and directors give fully as much attention to music at Christmas time as at Easter.

Among the more elaborate programs was the presentation of the "Messiah" at Plymouth Congregational Church, under the direction of Judson Mather. In accordance with a plan of Mr. Mather's, the revival of an oratorio or a similar presentation is given to the public free once each year. The soloists were Mrs. Margaret Moss Hemion, soprano; Mme. Mary Louise Clary, contralto; James Harvey, tenor, and Samuel Hilt, bass. The chorus comprised seventy-five voices.

The First Methodist Church gave two oratorios, "Bethlehem," by Mauder, and "Noël," by Saint-Saëns. Rex Parrott, a thirteen-year-old pianist, accompanied both oratorios.

The Cornish School of Music has added to its faculty Lily Hanson, who is establishing a branch of work new to Seattle. She is organizing "Listening Classes," and is also working with the children by relating music to fairy stories. Miss Hanson is a piano pupil of Otto Bendix and Calvin Cady, and has also taken courses with Thomas Whitney Surette.

W. W. G.

### RADIANT CHEATHAM AUDIENCE

Pittsburgh Enthusiastic Over Artist at Arts Society Recital

PITTSBURGH, PA., Jan. 5.—It was a radiant and thoroughly delighted audience that crowded Carnegie Music Hall on Dec. 28, when the Art Society of Pittsburgh presented Kitty Cheatham in a recital that drew liberally from the masterpieces of song and poetry. The audience was intensely interested in everything this exceptional artist had to offer, from the children's songs of Schumann to the old Negro songs and legends. The Art Society surprised Miss Cheatham by distributing leaflets upon which were printed Augusta E. Stetson's "Love's Lullaby," which was sung by the entire audience led by the artist.

Miss Cheatham, who has introduced more than one hundred songs by American composers, included numbers by Graham Peel, Edward Falck, Bainbridge Crist, Edmond Rickett, Margaret R. Lang and John Alden Carpenter.

On the day following Miss Cheatham's recital she participated in Pittsburgh's first great community sing at Memorial Hall.

### HEAR VERDI STRING QUARTET

New Ensemble and Metropolitan Singers Appear at Verdi Club Musicale

The morning musicale of the Verdi Club at the Waldorf-Astoria, on Jan. 9, was well attended and enthusiastic recognition was given the Verdi Club String Quartet (formed during the past month by Jan Muncakae, Francesco and Giovanni Pinero and Jeannette Shawitch), and the three Metropolitan Opera artists, Carl Schlegel, Vera Curtis and Rafael Diaz. With the exception of Mr. Schlegel's two groups and a Beethoven Quartet, all the numbers were from the Verdi operas. In spite of poor acoustics, all three vocal artists were heard to decided advantage and were warmly encouraged. Willis Alling, Henry Deck and Melchiorre Mauro-Cottone acted as accompanists.

### BROOKLYN HEARS TOLLEFSENS

Trio Gives Admirable Program for Tonkünstler Society

The Tonkünstler Society concert on Tuesday evening, Jan. 8, at Memorial Hall, Brooklyn, was given by the Tollefson Trio. The work of the trio was excellent in every respect, both the solo and the ensemble playing being of a very high character. The Arensky D Minor Trio was given a tonal beauty quite distinctive, and was very interesting in its temperamental atmosphere.

Mr. Tollefson's violin solos were much appreciated, particularly the Tchaikowsky "Melodie," the effect of the rise and fall of the sea being pleasingly brought out by the rich piano support given by Mme. Tollefson. Michel Penha, cellist, gave "Chant du Cigne," by Maurage, very well. Mrs. Tollefson's piano solos included Schumann's "Aufschwung" and the Paganini-Liszt "Campanella," played with brilliant technique and fine expression.

A. T. S.

## BROOKLYN MUSIC-LOVERS CHARMED BY MELBA'S ART

Renowned Soprano Introduces Her Gifted Pupil, Stella Power—Hackett and de Bourguignon Fine Aides

Mme. Nellie Melba delighted Brooklyn music-lovers on Tuesday evening, Jan. 8, when she appeared in concert at the Academy of Music. Assisting her were Stella Power, soprano; Francis De Bourguignon, pianist; Arthur Hackett, tenor, and Frank St. Leger, accompanist. Mme. Melba's first offering was the Jewel Song from "Faust," in which she disclosed tonal brilliance and an exceedingly flexible voice. A later group included Chausson's "Le Temps des Lilas" and "Les Papillons," Debussy's "Les Cloches" (which was sung so charmingly that it had to be repeated) and Bemberg's "Chant Venitien." Her final number was "Se Saran Rose," Ardit, admirably done. Mme. Melba was obliged to grant numerous encores.

During the evening Mme. Melba introduced her pupil, Miss Power, who, like her teacher, hails from Australia. Miss Power sang the aria, "Bel Raggio" ("Semiramide"), Rossini, with exquisite purity of tone and technical precision. Her voice, while not large or brilliant, is remarkably sweet and facile. Her encore was "Spring," by Henschel.

Mr. Hackett won much applause, giving Massenet's "Le Rêve" from "Manon,"

Fauré's "Nell" and "Le Manoir de Rosemonde," Duparc, with fine tone and artistic interpretation. Purcell's "Passing By" was very pleasing, as was also Hageman's "Do Not Go, My Love," and the impressive "Bells of Rheims," Lemare. He gave three encores. Mr. De Bourguignon played acceptably Handel's "Chaconne Variée," Tchaikowsky's "Humoresque," Rubinstein's "Staccato Etude" and Saint-Saëns's "Allegro Appassionato." An encore was a Chopin Waltz. Mr. St. Leger's accompaniments were notably artistic.

A. T. S.

## CARL FRIEDBERG IN EUROPE

Ernest Hutcheson and Edwin Hughes Take His Classes at Damrosch Institute

Carl Friedberg, who has been teaching at the Institute of Musical Art during the past year, has recently sailed for Europe. While this is a great loss to the Institute, Mr. Damrosch has been fortunate in securing two teachers of the highest repute in his place, Ernest Hutcheson and Edwin Hughes.

Mr. Hutcheson, the Australian pianist, was formerly connected with the Peabody Conservatory. He made several successful concert tours in Europe in the years just preceding the war and has since then been teaching privately in New York and as head of the Piano Department of the Chautauqua. Edwin Hughes studied with Rafael Joseffy in New York and with Leschetizky in Vienna. He has made for himself an international reputation both as concert pianist and teacher.

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## PITILESS PUBLICITY FOR A PRINCE AND A PRIMA DONNA

Romance of Mlle. Vix and Cyril Narischkine (No Relation to the Famous Cherry Manufacturer) Reluctantly Divulged by Chicago Opera Association's Press Bureau

Apparently the coal shortage has not yet affected the press bureau of the Chicago Opera Association. Or, if it has, the estimable young men and women who keep the outside world acquainted with the fads, fortunes, foibles and future plans of the members of Mr. Campanini's company, have suffered no loss of ardor, nor frigidity of imagination.

When "Charley" Nixon, who knows all Chicago by its first name, and Rufus Dewey, admiral of many a cruise on operatic seas, get their heads together the garden variety of intensive exploitation holds its head in shame. All of which serves to introduce a page of typewritten copy, untouched by the meddlesome hand of censorship, just received from Chicago. Here it is, heading and all:

### PRINCE PERSEVERES—PURSUES PRIMA DONNA

About three weeks ago a cable reached the United States authorities from Paris stating that they should watch Prince Cyril Narischkine, a cousin of the deposed Czar of Russia, and an attaché of the Russian Legation in Paris, who had just left for America.

Accordingly they watched, and this is what they saw. They saw Prince Narischkine hurry down the gang plank when the vessel docked in New York, dump his bags into a taxi, rush to the railroad station and board the Twentieth Century Limited for Chicago. They saw him jump off the train at Chicago, get into a taxi, speed to the Auditorium Theatre, brush by the doorman, knock at the door of Mlle. Genevieve Vix, who was making her début in "Manon" that night, and enter. That's as much as they did see. There was no witness to what followed, only the next day the illuminating information was received that Mlle. Vix would marry the Prince, whose sole object in coming to the United States had been to convince her of the wisdom of taking such a step. The Prince stated that if Russia declared a separate peace, he would become a naturalized Frenchman, so there was no use for the Government officials to waste any further time on him. "Though I am a direct descendant of Peter the Great, I am too much of a democrat to care about titles," said the Prince. "Hereafter I am to be known as Meester Narischkine, and Mlle. Vix—she will be Meesus Narischkine."

The Prince has for a long time been as



Photo © Matzen  
Mlle. Vix of the Chicago Opera Association and Prince Narischkine, Her Fiancé

attached to Mlle. Vix as any attaché could possibly be, but she wouldn't consent to marry him because he wanted her to give up her operatic career, and this she refused to do. However, after she left for America he realized that four days of pining was as much as he could stand. The only thing that worries the happy couple now is what they are going to do for a wedding march, now that "Lohengrin" and Mendelssohn are taboo.

### MME. LEVERONI IN BOSTON

#### Contralto Appears with Adamowski Trio in Admirable Concert

BOSTON, Jan. 4.—Mme. Elvira Leveroni, contralto, whose singing in this city is well known from her performances with the Boston Opera Company and the Boston National Grand Opera Company, was heard in concert here last evening when she appeared at Tremont Temple in Manager McIsaac's concert course. Mme. Leveroni was heard in an aria from "Gioconda" and a group of English songs by Arthur Foote, Ronald, Saar and Mrs. Beach and, with the audience joining in the chorus, she sang in spirited and thrilling manner the "Star-Spangled Banner." The rich warmth and mellow quality of her voice and her rare charm of manner won many new admirers and her splendid singing was rewarded by hearty applause.

Sharing the program with her was the Adamowski Trio, that organization of sterling artists consisting of Mme. Antoinette Szumowska, pianist; Timothy Adamowski, violinist, and Josef Adamowski, cellist. They played the "Allegro and Scherzo" from Rubinstein's B Flat Major Trio and movements from a Men-

delsohn Trio. Timothy Adamowski was heard in a group of violin solos and Mme. Szumowska played a group of Chopin and Liszt pieces in her accustomed brilliant authoritative and highly artistic manner. She was also recalled in response to warm applause.

The audience was, as usual, large and appreciative. Marion Hyde accompanied Mme. Leveroni and Joseph Adamowski accompanied his brother in his solos.

### ARTIST TRIO IN WICHITA

#### Goodwin, Austin and Cronican Give Two Pleasing Concerts

WICHITA, KAN., Jan. 5.—Wilmot Goodwin, baritone; Florence Austin, violinist, and Lee Cronican, pianist, gave two interesting concerts at the High School Auditorium on Dec. 14 and 15. They appeared under the auspices of the Federation of Women's Clubs and gave good programs. This was Mr. Goodwin's fourth recital in Wichita and he was in better voice and more pleasing than ever before. Miss Austin played well, her Mendelssohn Concerto being splendidly received. Lee Cronican proved himself a good accompanist.

Pasquale Tallarico, pianist, gave a remarkably fine recital at the High School Auditorium on Dec. 4. It was the most enjoyable program that has been given by any visiting pianist since Harold Bauer.

The Community Chorus, under the leadership of Jessie Clark, gave their opening concert on Dec. 24 at the annual Christmas Tree that the city gives the public. They did most excellent work. Miss Clark has been teacher of music in the high school of Wichita for twenty-five years, and most of the chorus had gone to school to her at some time or other. On Dec. 29 the chorus gave a second concert at the Forum Theater with the Shriners' Band. The Sunday free concerts are now an assured feature. K. S.

### INDIANAPOLIS RECITALS

#### Greet Mme. Guilbert—Musicians' Club Names Officers

INDIANAPOLIS, IND., Jan. 8.—Yvette Guilbert appeared before a small but appreciative audience at the Murat Theater on Monday evening, Jan. 7, having the valuable assistance of Maurice Eisner at the piano and Emily Gresser, violinist, who completed the artistic program.

The Indianapolis Men Musicians' Club held a meeting on Sunday afternoon, Jan. 6, at the Propylaeum, an election of officers resulting as follows: President, Edgard B. Birge; vice-president, Alexander Ernestinoff; secretary, Arnold Spencer, and treasurer, Adolph H. Schellschmidt.

A change in the management of the College of Musical Art has been announced: a newly formed association to be headed by Harry G. Hill is to assume control.

The soloists at the Adolph H. Schellschmidt Community Concert on Wednesday afternoon, Jan. 9, at All Souls' Unitarian Church, were Mrs. Glenn Friermood, contralto; Mrs. Cora Brockway, organist; Fred Schwartz, flautist, and Mrs. S. K. Ruick and W. P. Shannon, accompanists. P. S.

#### Alma Gluck's New York Recital Scheduled for Feb. 9

Alma Gluck's New York recital is announced for Saturday afternoon, Feb. 9 in Carnegie Hall. Eleanor Scheib will be the accompanist. The soprano recently returned from a concert tour on the Pacific Coast and through the Middle West.

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## WILMINGTON HAILS LOCAL REVIVAL OF "MESSIAH"

Work Had Not Been Heard There in Entirety for Twenty Years—Marks Fine Début of Chorus

WILMINGTON, DEL., Jan. 6.—Handel's "Messiah" was sung here Monday evening in the Playhouse, to an audience of 1200. It was the first time in twenty years that the oratorio has been produced in Wilmington in its entirety and the performance was marked by two unusual features: one that its conductor was the same who conducted the previous production a score of years ago and, second, that the entire gross proceeds were given to the Red Cross Society, all expenses being paid by private subscription.

The soloists were May Ebrey Hotz of Philadelphia, soprano; Marie Stone Langston of Philadelphia, contralto; Charles Troxwell of New York, tenor, and Frederic Martin of New York, bass. Thirty-six members of the Philadelphia Symphony accompanied. Nicholas Doubt was to have sung the tenor rôle, but was prevented by illness and Mr. Troxwell took his place. T. Leslie Carpenter, director of the Oratorio Society of Wilmington and choirmaster and organist of the Trinity Episcopal Church, conducted.

The Oratorio Society is largely a creation of Mr. Carpenter's energy and personal effort, and the "Messiah" was its first production. So complete was the success that it is believed the chorus of 125 voices may now be enlarged to twice the number and that other of the larger oratorio works may be sung.

Frederic Martin of New York, who sang the bass rôle last evening, was most enthusiastic over the work of the society. Incidentally, it was the 173d time Mr. Martin had sung the bass rôle of the "Messiah," and he easily dominated the production by the authority, precision and splendid tempo. Moreover, he sang entirely without score, much enhancing his delivery.

The audience, which was not only large, but most appreciative, represented largely the musical life of the city and bestowed its applause in generous measure. T. C. H.

Phyllis La Fond Plans Soirées in Interests of American Composers

In her apartments on upper Broadway, Phyllis La Fond, the young American concert soprano, will shortly inaugurate a series of musical teas to be given in the afternoon twice a month, to which will be invited a gathering of persons prominent in the musical profession. The fundamental idea back of the invitation, as Miss La Fond explains it, will be to hear the works of American composers and to give aid and constructive criticism to young and worthy American artists, which will help them in their future careers. Miss La Fond says, "I feel there is great need in New York at the present time for just such social gatherings where the younger artists can meet the more experienced ones and receive from them many helpful hints and suggestions."

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**"COME UP, COME IN WITH STREAMERS!"**  
By Carl Deis. "Kisses." By Gertrude Willson. (New York: Harold Flammer, Inc.)

Mr. Deis has written another capital song in his "Come Up, Come In with Streamers," which was successfully introduced by Mary Jordan at her Aeolian Hall recital last November. It is a straightforward affair, not of the same ilk as Mr. Deis's "Flight of the Moon," but thoroughly melodious and possessing a refrain that wins an audience at once. The piano accompaniment is written with finish and fine attention to detail. The song is for a medium voice.

Setting Sara Teasdale's delightful poem, "Stephen Kissed Me in the Spring," seems to keep composers pretty busy these days. Frederick Jacobi, Harold V. Milligan, Percy Lee Atherton have all done it—and strangely enough, one may record, all very well—and now comes Miss Wilson with a simple setting, as charming as any of them. She has done it with daintiness and natural melodic feeling and written an encore song of real merit, that is sure to be appreciated by singers. It is for a medium voice.

\* \* \*

**"THE WIND'S IN THE SOUTH."** By John Prindle Scott. Orchestrated by Carl Hahn. (New York: Huntzinger & Dilworth.)

So successful has Mr. Scott's song been that the publishers have issued orchestral parts for it, well arranged by Carl Hahn, the well-known conductor and composer. This is to meet the demand for the song in orchestral concerts, for which the publishers have received many requests. Mr. Hahn has orchestrated it sanely, so that it will sound effective when used both for large and small orchestra.

\* \* \*

**"AN INDIAN CRADLE SONG," "A Madrigal."**  
By Arthur Hartmann, Op. 30. (Chicago: Clayton F. Summy Co.)

Mr. Hartmann has written two new choruses of great charm for three-part women's voices with piano. The writing is carried out with real Hartmannesque individuality and both pieces are far above the average music written to-day for women's choruses in America. Though not too complex, they are subtle and are intended to be sung by accomplished choral societies.

\* \* \*

**"INVOCATION."** By James H. Rogers. (Cleveland: Sam Fox Publishing Co.)

Mr. Rogers has won a reputation as one of the most spontaneous of America's melodists. In this song he is at his most melodious, writing an appealing song of two pages, which ought to win a success similar to his "At Parting." The vocal line is round, the climax is handled with repression, as is proper in a song of this kind, and the accompaniment for piano sustains without ever obscuring the voice. It is a "singer's song" one that will be useful in recitals and miscellaneous concerts. Editions for high, medium and low voice are issued in attractive form.

\* \* \*

**"LA NUIT"** (Mélodie in G Flat), "Amourette." By Florence Parr Gere. (New York: Luckhardt & Belder.)

Mrs. Gere's piano pieces are always welcome and these two new ones are no exceptions. In "La Nuit," dedicated to Katharine Goodson, Mrs. Gere has written a melody over an arpeggiated accompaniment in G Flat Major. It is well developed and closes *forte* with

→ This space is reserved each week to advertise singers who sing our publications. ←

MR. CHARLES LUTTON

Sings at His Recital Jan. 22nd  
Northwestern University, Evanston, Ill.

Sinner, Please Doan Let Die Harves' Pass.....	H. T. Burleigh
Weepin' Mary .....	H. T. Burleigh
By an' By.....	H. T. Burleigh
I Want to be Ready.....	H. T. Burleigh
I Don't Feel No-Ways Tired.....	H. T. Burleigh
Go Down, Moses.....	H. T. Burleigh
Deep River.....	H. T. Burleigh
Nobody Knows de Troublie I've Seen.....	H. T. Burleigh
John's Gone Down on de Island.....	H. T. Burleigh
My Way's Cloudy.....	H. T. Burleigh
You May Bury Me in de Eas'.....	H. T. Burleigh
Swing Low, Sweet Charlot.....	H. T. Burleigh

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melody and an appropriately conceived accompaniment, free from sophistication and harmonized with taste and considerable color. The song was introduced recently by Paul Reimers at his Aeolian Hall recital, where it met with marked favor.

\* \* \*

**"THE LIGHTNING BUG," "I Dunno," "A Little Rock."** By John Barnes Wells. "Morning." By Victor Harris. "Resignation." By William Blair. (Cincinnati-New York-London: John Church Co.)

Mr. Wells has given us a number of clever songs in the last few years, which have had merited success on his programs and on the programs of other concert singers. He confines himself to the humorous in his choice of texts and in so doing supplies a type of song which, to our knowledge, no other American composer is writing to-day. His three new songs are all of them remarkably clever and to the point, the

texts bristling with humor, and the music suits them admirably. They should become as popular as his "Elf Man" and "Crow's Egg."

Having written in his "Morning" one of the most widely sung choruses for women's voices ever written by an American composer, Mr. Harris has met the demand for this composition in the form of a solo song and published it in editions for high and low voice. The splendid voicing of Frank L. Stanton's inspirational little poem is quite as thrilling in its new form, the transfer having been effected by the composer with that skill and sympathy which he, as a musician of distinction, has been able to expend on it. Its success as a recital song should duplicate the approval it won as a choral composition.

The Blair song is a deeply felt setting of a poem by Witter Bynner and is very timely, which should add to its being heard in recital this season. It is for a medium voice.

A. W. K.

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**PAULIST CHOIR IN LOCKPORT**

Father Finn's Noted Organization Gives Fine Benefit Concert

LOCKPORT, N. Y., Jan. 11.—A capacity audience, about 1200, filled Thurston's Auditorium last evening to hear the Paulist Choristers of Chicago, under the direction of Father Finn. The program was of a varied character and secured the attention of the audience from the start. As usual, Father Finn demonstrated his musicianship and discrimination in directing his wonderful choir of 100 voices. The most distinctive renditions were those of modern Russian choral works, which gave great opportunity for the choir to show their ability to sing both pianissimo and fortissimo, blending the various parts in exquisite shading.

The boy soloists, Masters William Probst and William Hallissey, were enthusiastically received and possess voices exceptionally well trained and of liquid purity.

The proceeds of the concert were divided between the Local Hospital Aid Association and the Relief Fund for the Restoration of the Villages of Northern France.

R. A. B.

**Huss Violin Sonata Heard in Delaware (O.) Musicae**

DELAWARE, O., Jan. 7.—Harry W. Wiley gave an interesting musicae yesterday with Loren Wittich, violinist, and Guy E. McLean, baritone. Mr. Wiley, with Mr. Wittich, was heard in the Sonata in G Minor by Henry Holden Huss, the eminent New York composer, and in Grieg's C Minor Sonata, both works being played admirably. Mr. McLean offered Hurlstone's cycle of "Five Miniature Ballads," which he sang artistically, as he did Kramer's "We Two" and "Dark and Wondrous Night," and Gertrude Ross's "Dawn in the Desert."

**Bianca Randall and Robert Braine Give Recital**

Bianca Randall, a soprano, aided by Robert Braine, a young pianist, appeared in a musical entertainment, to quote the program, at the Cohan Theater on Sunday evening, Jan. 13, before a small audience. Mrs. Randall's numbers included a negro group dedicated to her by Hamilton Reynolds. Harry M. Gilbert was accompanist.

**Max Donner Scores in Brookline, Mass.**

BROOKLINE, MASS., Jan. 10.—A feature of the concert of the Brookline Morning Musical Club, held Jan. 9, was the playing of Max Donner, the brilliant young violinist of Boston. Mr. Donner played Vitali's "Ciaccona" and a group of miscellaneous pieces with his accustomed skill, artistry and charm. He was warmly applauded and was obliged to respond with several extra pieces. Besides his accomplishments as a violinist, Mr. Donner is a gifted composer and is at the present time completing a trio which will receive its first public hearing in New York this winter. W. H. L.

**Manz Zucca to Play Many New Works at Her Annual Composition Recital**

Manz Zucca will give her annual composition recital at Aeolian Hall, New York, this year, on Saturday evening, Jan. 26. Many of her new works will have their first performance at this concert, when she will have as her interpreters Gabrielle Gills, the French soprano; Nicholas Garagusi, violinist; Elsie Lyon, soprano; Vernon Stiles, tenor; Leon Rothier, bass of the Metropolitan Opera Company; Mary Schiller and Alexander Russell, organist.

**NOTED ARTISTS IN DETROIT PROGRAMS****Alma Gluck, Leopold Godowsky and Eugen Ysaye Among Givers of January Concerts**

DETROIT, MICH., Jan. 10.—A capacity audience filled the Armory on Tuesday evening, Jan. 8, the magnet being Alma Gluck, who, with Salvatore de Stefano, harpist, and Eleanor Scheib, accompanist, presented a program of exceptional beauty.

Mme. Gluck's opening group consisted of "A Serpina Pensere" by Pergolesi, compositions by Ott and Dourlens and "Come, Beloved," by Handel, this last being especially notable for admirably sustained tone and flawless phrasing. The second group contained numbers by Rachmaninoff, Charpentier, Paladilhe, a group of old Russian folk-songs, arranged by Zimbalist, and the "Papillon" by Chausson, sung with all the delicacy of tone and delineation for which this artist is known. The program was scheduled to close with "Soft Footed Snow," Cyril Scott's "Blackbird's Song" and "To a Messenger" by La Forge, but the audience refused to depart and Mme. Gluck graciously responded with four encores, including the "Star-Spangled Banner." Eleanor Scheib lent excellent support and helped to complete a thoroughly satisfying evening.

Sigmar de Stefano proved himself a master of the harp and was the recipient of vigorous applause. His numbers included a Longo "Ballade," "The Fountain" by Zabel, a Debussy "Arabesque,"

a Bach "Bourrée" and an "Etude" by Dizi, which brought his portion of the program to a triumphant close.

Leopold Godowsky, pianist, and Eugen Ysaye, violinist, appeared in joint recital at Arcadia on Tuesday evening, Jan. 8. The former played a Chopin group, numbers by Mendelssohn, Ravel, Schubert and his "Humoresque" from "Miniatures." Ysaye contributed Concertos by Geminiani and Wieniawski, two of his own Transcriptions and a Vieuxtemps composition. Beryl Rubinstein was at the piano.

The Detroit Symphony Orchestra gave a "Pop" concert at Arcadia on Sunday afternoon, Jan. 6, under the direction of H. Brueckner, one of the first violinists in the band. The program included "Ruy Blas," "Allegretto" from the Schubert "Unfinished Symphony," "Naila" and the Saint-Saëns "Marche Héroïque." May Scheider, the young American coloratura soprano, made a good impression in the "Mad Scene" from "Lucia," "Colleen Aroon" by Lily Strickland and an old English pastoral.

Mr. Brueckner acted as conductor owing to the recent death of Mrs. William Grafing King, wife of the concertmaster and one of Detroit's most accomplished pianists.

The Tuesday Musicale gave a morning concert at the Hotel Statler on Jan. 8. Esther Tobler, violinist, played two Kreisler compositions, Mrs. McKee Robison and Mrs. E. A. Bresler each contributed a charming group of songs, Edna K. Koehler played a Schumann "Nachtstück" and a MacDowell "Etude" in a highly finished manner and the program closed with Marchety's "Ave Maria," beautifully sung by Elizabeth Emery, soprano, and Emily L. Stretch and Elizabeth Bennett, contraltos. Mrs. Minnie Caldwell Mitchell and Harriet Ingersoll acted as accompanists.

M. McD.

**YSAYE THRILLS OMAHA****Audience Profoundly Impressed by His Art—Beryl Rubinstein a Fine Aide**

OMAHA, NEB., Jan. 9.—Deeply impressive was the recent appearance of Eugen Ysaye at the Municipal Auditorium. A large audience recognized the superlative qualities of this great violinist with ovation after ovation. His program contained the D Minor Suite of Geminiani, the "Kreutzer" Sonata and the Wieniawski Concerto in D Minor, besides a delightful group—a program calculated to test the best regulated of audiences. The beloved artist was truly inspired; he seemed to be not a violinist, but the embodiment of music itself.

In Beryl Rubinstein, Ysaye has a worthy assistant, a pianist of splendid attainments and a most satisfactory accompanist.

E. L. W.

**Anna Case and Josef Hofmann Appear in War Benefit Concert**

The Hôpital Militaire, which was founded by Lady Johnstone at Ris-Orangis, France, and which is conducted by army surgeons from the United States, benefited to the extent of \$2,000 by a musicae given at the New York residence of Mrs. Morton F. Plant on the evening of Jan. 5. The artists appearing were Anna Case, soprano, and Josef Hofmann, pianist.

**New York Organist Heard by Poughkeepsie Musicians**

POUGHKEEPSIE, N. Y., Jan. 12.—J. Warren Andrews, organist of the Church of the Divine Paternity, New York City, gave an organ recital in the Vassar College chapel, before the Dutchess County Association of Musicians, on Wednesday evening, Jan. 9. Mr. Andrews presented a program of great variety and generosity, ranging from Bach

numbers to an arrangement of Gounod's "Sing, Smile, Slumber" and modern American pieces. The audience was for the most part from Poughkeepsie, although there were Vassar students present in the audience.

E. M.

**CONCERTLESS DAY IN CHICAGO****Blizzard Halts All Recitals, but the Opera Goes On**

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Jan. 13.—The blizzard which isolated Chicago stopped all of the concerts scheduled for this afternoon. Jascha Heifetz, the violinist, was snowbound in Ohio; Ysaye could not leave Milwaukee on account of the snow, while John McCormack, who was scheduled to sing in "La Bohème" with Mme. Galli-Curci, arrived in Chicago at the end of the performance of Puccini's opera. Giulio Crimi, the tenor of the Chicago Opera Association, sang in McCormack's stead. All the other concerts which were to have been given had to be cancelled.

FARNSWORTH WRIGHT.

**McCormack Delights Large Audience in Canton, Ohio**

CANTON, OHIO, Jan. 14.—John McCormack, tenor, assisted by André Polah, violinist, and Edwin Schneider, accompanist, gave a concert at the Auditorium on the evening of Jan. 11 before an audience of 4000 persons. Mr. McCormack's program was divided into four groups, consisting of classical songs, miscellaneous, Irish folk-songs and songs by modern American composers. The tenor scored especially with numbers by Handel and his Irish group. As encores he gave the popular songs which are so closely identified with him. Mr. Polah who made his first appearance in Canton at this concert, was very well received. Mr. Schneider's accompaniments were well played for both of the other artists.

R. L. M.

**Three Gifted Artists Give Concert in Lynchburg, Va.**

LYNCHBURG, VA., Jan. 13.—One of the finest concerts ever heard in this city was given in the Academy of Music last evening by Umberto Sorrentino, Virginia Magruder and Emanuel Wad. All three artists were in fine form and were obliged to respond with encores. Honors of the evening went to Sig. Sorrentino, who aroused the audience to unusual enthusiasm. Miss Magruder offered a group of French "Bergerettes" and English songs by La Forge, Homer and Lehman. Mr. Wad, who is a favorite here, was heard to excellent advantage in a group of Chopin and Liszt. George Roberts proved himself a gifted accompanist.

K. V. L.

**KUNWALD INTERNED FOR PERIOD OF WAR****Former Conductor of Cincinnati Symphony Arrested as an Enemy Alien**

CINCINNATI, OHIO, Jan. 13.—Dr. Ernst Kunwald, former conductor of the Cincinnati Symphony Orchestra, was arrested late last night as an alien enemy upon orders from Washington and taken to Fort Oglethorpe for internment during the war.

Dr. Kunwald was first arrested by Federal officers on Dec. 8 and taken to the Dayton (Ohio) prison, but he was released on parole as the result of orders from Washington.

No information concerning his second arrest is available here.

LOUIS G. STURM.

**ALMA GLUCK IN SAGINAW****Soprano Given Ovation—De Stefano Adds to Program's Excellence**

SAGINAW, MICH., Jan. 11.—An audience of more than 2500 people was roused to the wildest enthusiasm here Thursday night by the singing of Mme. Alma Gluck, who appeared in a concert program in the Saginaw Auditorium. Mme. Gluck's wonderful voice and charming personality took the audience by storm and she was forced time after time to respond to encores. Only the fact that she had to catch a train induced the audience to cease their enthusiastic applause.

Few singers who have ever appeared here have been as enthusiastically received as Mme. Gluck. Her singing of the "Mermaid's Song," by Haydn, and of "The Prayer Perfect," by Stenson, were particularly delightful, and she was forced to repeat the latter number. Appearing with Mme. Gluck was Salvatore De Stefano, harpist, who won enthusiastic applause by his splendid playing.

C. H. C.

**Copeland and Graveure Score in Joint Recital in Manchester, N. H.**

MANCHESTER, N. H., Jan. 5.—At the Academy on Wednesday evening, Jan. 2, a joint recital was given by George Copeland, the distinguished pianist of Boston, and Louis Graveure, the New York baritone. Mr. Copeland was heard in numbers by Bach, Chopin, Satie, Debussy, Albeniz and Chabrier. He gave a magnificent performance and was particularly appealing in the music of Debussy and the Spanish masters, while his Bach and Chopin were delivered with skilled adherence to the characteristics of each composer. Mr. Graveure sang the "Pagliacci" Prologue, a group of French songs and one of American songs, displaying his vocal and interpretative gifts to advantage, all of which were heartily received. Both artists were repeatedly recalled and added several extras to the program. Francis Moore furnished able accompaniments for Mr. Graveure.

**Three Anderson Artists Engaged for Newark Festival**

Walter Anderson has booked three of his artists to appear at the Newark Festival, April 30 and May 1. Margaret Abbott will sing the contralto rôle of Rossini's "Stabat Mater." Gretchen Morris and William Tucker will sing in "Artist's Night," with Lucy Gates, Martinelli and Clarence Whitehill.

**Educational Chamber Music Society Gives Fifth Concert**

The Educational Chamber Music Society gave its fifth concert in the auditorium of the Educational Alliance, New York, on the evening of Jan. 13. The program was devoted to Russian compositions and included Tschaikowsky's Quartet, Op. 30; Borodine's Second Quartet and a Piano Quintet by Davidoff. The artists taking part were Arkady Bourstin and Jacques Gordon, violinists; Jacob Altschuler, viola; Modest Altschuler, cellist, and Leo Levy, pianist.

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## QUAKER CITY CHORUS BEGINS ITS SEASON

**Fortnightly Club Wins Praise—Announce Winner of Cantata Prize**

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Jan. 14, 1918.

THE program presented by the Fortnightly Club in the Academy of Music last Thursday evening was decidedly one of rare excellence, beginning the twenty-fifth season for this splendidly balanced male chorus under the direction of Henry Gordon Thunder. The ensemble was at all times artistically responsive. Rare qualities of tone and color were skilfully blended in their offerings. The soloists, Grace Kerns, soprano, and Walter Pontius, tenor, were equally valuable additions, sharing the warm applause accorded the chorus from the large audience. It is a rare pleasure to hear a soprano voice that satisfies all demands made upon it, commanding beauty of tone with fine dramatic personality, such as Miss Kerns disclosed in the "Un Bel di," from Puccini's "Madama Butterfly." Again, with the chorus furnishing a humming background, Miss Kern's sweet voice soared out in the old-time dark melody, "Carry Me Back to Old Virginny." Mr. Pontius's clear and pleasing tenor voice was heard to decided advantage in the "Salut Demeure," from "Faust," with admirable ease and command of high register.

Joseph Malkin, cellist, and Theodore Cella, harpist, both members of the Boston Symphony Orchestra, were presented in joint recital under the direction of the Philadelphia Musical Bureau, in Witherpoon Hall last Saturday evening. These talented artists were greeted by an enthusiastic audience. They gave a program charged with poetry and sentiment particularly befitting their chosen instruments. Mr. Malkin opened with Boccherini's Sonata, the two movements, *Adagio* and *Allegro*, disclosing a warm, rich tone coupled with splendid technical command, which was even more vividly disclosed in the Tschaikowsky "Variations on a Theme Rococo." In the third group (including a "Romance" by the soloist), the "Sicilienne et Rigaudon," by Francoeur-Kreisler, and a "Rhapsodie Hongroise" by Popper, won Mr. Malkin well-earned applause.

Mr. Cella presented a number of his own compositions among which were a "Danza" and a "Rondo Capriccioso," each so beautiful that Mr. Cella was obliged to respond to the overwhelming demands of the audience with several extras.

Ellis Clark Hammann proved a highly capable accompanist.

The Academy of Music was well filled with an expectant audience on last Saturday afternoon to welcome Mischa Elman, the noted violinist. The latter was first heard in the Vivaldi-Nachez Concerto in G Minor. When Lalo's "Symphonie Espagnole" was reached the true warmth and fervor of the artist began to show itself. Handel's Sonata was played with a ravishing loveliness of tone. In the four subsequent numbers, a paraphrase of "Deep River," arranged by Elman; "Tango," by Albaniz-Elman; "Nocturne," by Chopin-Wilhelmj, and a Hungarian Dance by Brahms-Joachim, there were a freedom and abandon which stirred a storm of applause. Paganini's "I Palpiti" was played as the closing number with fine breadth of tone and clear-cut technique.

Philip Gordon was the accompanist for Elman, and at all times gave most efficient support.

The Philadelphia Music Club recently presented Mrs. Samuel Woodward in an interesting lecture-recital in costume of American Indian folk-lore and song. Mrs. Woodward was ably assisted by Elizabeth Gest, pianist. A charming program was

given by the same club before a number of soldiers and sailors from the Navy Yard in the Aldine Hotel, Jan. 1. Folk songs and dances, likewise in costume, skilfully arranged by Adelina Patti Noar, were outstanding features of the recital.

The Matinée Musical Club prize of one hundred dollars, offered in competition to Philadelphia composers only, for the best three-part cantata, suitable for women's voices, with incidental solo parts, has been awarded to Frances McCollin for her setting of Lowell's "The Singing Waves." Miss McCollin studied piano, organ and composition with the late David Duffle Wood, the late William Wallace Gilchrist and H. Alexander Matthews. Miss McCollin is a composer member of the Manuscript Music Society of Philadelphia, of which her father, Edward G. McCollin, was one of the founders. In 1916 she was awarded a first prize by that society for her anthem of mixed voices with organ accompaniment, "O Sing Unto the Lord." She is also a composer member of the Philadelphia Music Club, on whose annual program of music by Philadelphia composers she has been represented. She is an active member of the Eurydice Chorus, which is to give in April the first public performance in this city of another cantata for women's voices by Miss McCollin, entitled "The Sleeping Beauty."

ADA TURNER KURTZ.

### "MAIL" AUDIENCE LIKES TEYTE AND HOCHSTEIN

**Opera Soprano and Violinist, Who Is Now in Army, Appear on Stransky Program**

The wisdom of the Government's new found policy of permitting recognized artists to continue their profession while in the service was brought home forcibly on the evening of Jan. 9 at the Home Symphony Concert of the *Evening Mail*, when David Hochstein, violinist, appeared as one of the soloists with the New York Philharmonic Orchestra at Carnegie Hall. Maggie Teyte, soprano, was the other soloist. Mr. Hochstein, now a sergeant of the 306th Infantry of the National Army and assistant bandmaster of the band, played the Mendelssohn Concerto. It was at once obvious that he has not been compelled to relinquish his violin for the rifle. He played as sincerely, warmly and as accurately as if he were still an unobligated civilian. The large audience gave him an exceptionally cordial greeting.

Maggie Teyte gave her "Thaïs" aria warmth and color and made a strong impression on her hearers. The orchestra offering, conducted by Mr. Stransky with characteristic perception, included Weber's "Euryanthe" Overture, Smetana's "Vltava" and Tschaikowsky's Fourth Symphony.

C. F.

### MISS GUTMAN IMPRESSES

**Soprano Scores Particularly with Her Russian Songs**

Elizabeth Gutman, soprano, has been heard before in New York and at her previous appearances her work called forth favorable comment. In the present case she was indisposed and obviously not in her best form. Her program consisted of a group of French songs, one of Russian, Polish and Yiddish, principally folk-songs, and a group in English, all by American composers with the exception of Rudolph Ganz. The French group was fairly given, but this is not Miss Gutman's province. With the Russian group, some of which were sung in the original—if some, why not all?—she caught her audience, and in the Yiddish "Wedding Song" she did a

bit of singing that could not have been improved upon either as regards tone or interpretation. The Hebrew "Ani Hadal" was also given with a religious fervor that was most impressive.

Miss Gutman is young as a concert artist, but her work shows a steady improvement. She is one of the most intelligent singers upon the concert platform and in the field of music of her race, of the best of which she is typical in appearance and bearing, there is no reason why she should not become prominent. Lawrence Goodman was accompanist.

J. A. H.

### "ZUNIANA" A UNIQUE WORK

**Troyer's Setting of Indian Melodies Is Departure from Conventional Opera**

In the field of music-drama by Americans, MUSICAL AMERICA learns of a work called "Zuniana," written by Rita Breeze of Las Vegas, Nev., and Carlos Troyer of San Francisco. Miss Breeze came across Mr. Troyer's settings of the Zuni melodies which he was sent to gather and harmonize for the American government in northwestern New Mexico some twenty years ago. Mr. Troyer gave her permission to write a drama in which these compositions were to be used. She spent three years on the work, taking care to get all government reports and other matters of research in order that the picture of the time in which the plot is laid, 1470, should be accurate.

Mr. Troyer, upon Miss Breeze's completion of the drama, added five new numbers and then linked the whole musical structure together with a network of connecting music, which acts as a background to such parts of the drama as are spoken. The effect is that of grand opera, combined with spoken drama to musical accompaniment.

Miss Breeze is to give a presentation of "Zuniana" at the Hotel Alexandria in Los Angeles before the dramatic section of the Schubert Club of that city in the near future. May MacDonald Hope, pianist, will play the score, Miss Breeze will read the drama and they will both sing excerpts from it.

### CLASSIC GEMS ENJOYED BY FRIENDS OF MUSIC

**Bodanzky Conducts Small Orchestra in Splendid Program at Third Concert of Season**

The season's third concert of the Friends of Music given at the Ritz-Carlton last Sunday afternoon took the form of a classical program, played by a small orchestra under the direction of Mr. Bodanzky. Handel's F Major Concerto Grosso, Haydn's D Major Symphony, and Mozart's "Les Petits Riens" ballet suite were the orchestral numbers, the only flavor of comparative modernity being supplied by Brahms's four songs for women's voices, with accompaniment of two horns and harp, which were sung by a small choir selected from the Metropolitan Opera Chorus. The usual musical gathering found every reason for satisfaction. Handel's astoundingly fine concerto—a greater one even than that played at the Boston Symphony a few days earlier—and Haydn's adorable symphony received at Mr. Bodanzky's hands performances of truly classic charm and distinction. In such music this conductor shines at his best. The minuet of the Haydn work contains some of that master's most genial and captivating conceits, especially the trio, with its rhythmic surprises and its momentary trumpet duplications of the violin melody.

The four songs of Brahms—"I Hear a Harp," "Come Away, Death" from "Twelfth Night," "Greetings" and a song from Ossian's "Fingal"—though not specimens of Brahms's most characteristic and mature inspiration, contain rare beauty and tenderness of romantic sentiment, especially the first and fourth, the Shakespearean setting being perhaps the weakest. The choir sang them effectively, despite the shrillness of the soprano section. H. F. P.

Marcia Van Dresser will be the soloist with the New York Philharmonic Society on Sunday afternoon, Jan. 27, at Carnegie Hall.

# LEILA HOLTERHOFF

## American Soprano



### Boston Evening Transcript:

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### Boston Herald:

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## PHILADELPHIANS APPLAUD MUCK AND ADMIRE LISZT'S "ST. ELIZABETH"

Metropolitan Artists Renew Scores in Quaker City Première of the Opera-Oratorio—Florence Easton Scores in Title Rôle—Cordial Reception for Boston Symphony

By H. T. CRAVEN

Philadelphia, Jan. 14, 1918.

**A**RT in music rather than national frontiers seemed primarily to interest Philadelphians last week. Dr. Muck came to town and was received with enthusiastic fervor. Liszt's "Saint Elizabeth" had its first operatic production here and appraisement of its worth was generally unconcerned with its origin. The consensus of critical opinion opposed music drama toggery for this oratorio, but the lofty idealistic intentions of the Metropolitan were not for the moment impugned, while the Teutonic aspects of the situation gave uneasiness to nobody.

One wonders whether the Philadelphia Orchestra timidity about offering Wagner programs is not a little over-emphasized. The achievements of Karl Muck, and the Abbe Liszt were considered entirely on their own merits. At both the opera and the symphony concert "The Star-Spangled Banner" was played. It looks as if loyalty and broad-mindedness were beginning to mix. If so art will be brilliantly the gainer by the fusion.

The reappearance of the Boston organization was naturally the severest test of the popular attitude.

The anthem was more apathetically received than any other number on the program. This is not because Philadelphia is lacking in patriotism, but rather because she is so sure of her own sentiments. The very minute the orchestra's respectful feelings were evidenced, the bottom dropped out of all sensationalism. Monday's concert opened with the Tschaikowsky Fourth Symphony, which Dr.

Muck read in familiar polished style, perhaps indeed with a shade too much refinement. Unquestionably this is an emotional work and its beauties are best revealed under a sympathetic emotional treatment. The finale was by no means as fiery as the composer's directions suggest it should be. The reading throughout was graceful, often charming, notably and correctly in the delicate pizzicato movement, but seldom charged with passion or impetuosity.

The Bostonian's perfection of technique was better displayed in Handel's Concerto Grosso in D Minor, in which the conductor, unobtrusively, but with fine effectiveness, played the piano portions; in Cherubini's still ingratiating old "Anacreon" Overture; and most of all in the suite from Ravel's "Daphnis et Chloe" ballet, which closed the concert.

### "St. Elizabeth's" Première

Opinions have differed (even in the same number of *MUSICAL AMERICA*) on the value of "Saint Elizabeth" as an opera. The present writer is inclined to agree with "your Mephisto" in finding parts of the score uninteresting and also in sharing his wish to hear the work again. Its Wagnerian instrumentation, however, particularly in the scenes of pomp and ceremony, had a thoroughly friendly appeal in this "Tannhäuser-less" season; the surpassing decorative beauty of the stage pictures intrigues the eye, eloquent singing charmed the ear as did also the finely appreciative orchestral direction of Artur Bodanzky.

The sincere desire to champion art, indicated by Mr. Gatti's espousal of a work for which no popular demand existed, was comforting food for reflection. Artistic initiative is a rare and admirable thing. Playing down to the public is a managerial policy that leads only to the

quagmires of mediocrity. "Give the public only what it wants" and audiences will never have the chance to develop new tastes. There are auditors (this correspondent is one) who find the faint fragmentary drama of "Saint Elizabeth" un-moving, who are rather wearied by so monotonous an exhibit of piety, in which vital characterization and humanity seem to be lost, and who question the utility of a miracle in which the very object of the heroine's charity, that of feeding the poor, is defeated. Both the ethical and artistic content of the medieval fable of "Le Jongleur de Notre Dame" would quicken even the heart of an agnostic and did in fact do so, since the modern version of the tale is by Anatole France.

Nevertheless the religious atmosphere of "Saint Elizabeth" has its admirers and appreciation of it was freely expressed. That the audience was much smaller than the importance of the occasion warranted was certainly partly due to the gap in the opera season, which had to be sidetracked for a fortnight's engagement of "Experience," and to the management's shortsighted policy of advertising its bills only a week ahead of time. As matters now stand, the Metropolitan may be chicer than ever of offering novelties to our public. It is safe to prophesy that a period of "Butterflys" and "Bohèmes" is now in prospect, for whatever the cause, "Saint Elizabeth" was not a highly profitable venture here.

### Singers Make Impression

The cast was of the same magnificent quality as the one of the New York première. Florence Easton in the name part revealed luscious beauty of tone, fine vocal flexibility and a keen histrionic sense. This artist is unquestionably Mr. Gatti's most important acquisition of the year. Emmy Destinn will not be missed

at all if this gifted dramatic soprano continues developing.

Mr. Whitehill, as *Ludwig*, was slightly out of voice in the early scenes, but he regained his authority in the romantic Crusaders' episode. Margarete Matzenauer recalled the glories of her *Ortrud* in the expulsion tableau, in which the dramatic element is more definite than elsewhere in the transformed oratorio. Schlegel's *Landgrave* was impressive, while Basil Ruydsdal's *Hungarian Magistrate* was a picturesque figure. The English enunciation of this artist was particularly incisive. His diction was intelligible throughout the auditorium. The other performers were far less successful and although New York is said to have understood the English of Constance Bache's libretto, it is certain that Philadelphia did not. The explanation may lie in the faulty acoustics in our auditorium.

The sympathetic beauty of the Urban-Ordynsky scenes has not been surpassed in any Metropolitan production. Their artistry stimulated the imagination with regard to the Wagnerian dramas, which deserve even in war times to be done into rational English and then adorned with similar pictorial loveliness. If Liszt can be so handled, why not the master music dramatist of them all?

### Ethelynde Smith Postpones January and February Dates in South

Owing to the present uncertainty of transportation, Ethelynde Smith, the soprano, is abandoning her plans for January and February, and her dates in the South during that period have been postponed. Miss Smith is going ahead with bookings for her coast-to-coast trip in April and May in the hope that the railroad situation will be relieved by that time.

### Julian Pollak Heads New Managerial Firm

The Eastern Concert Bureau, a new firm, whose object is to manage worthy artists and secure for them engagements irrespective of their financial standing, has been established by Julian Pollak. Mr. Pollak did creditable work in the interest of good music in smaller cities and will continue the work while directing this bureau. Ernest Temme will have charge of the publicity department.

# EVELYN PARNELL

COLORATURA SOPRANO—CHICAGO OPERA ASS'N.

## Creates a Furore of Applause as VIOLETTA in TRAVIATA!



"Saturday evening at the opera Evelyn Parnell made her debut with the Chicago Opera Company as Violetta in 'Traviata.' She is an American who achieved success first in Boston and then in several important opera houses of Italy. Her success with the audience on Saturday was unmistakable and she did the 'Ah, fors'e lui' with so much style that she created a perfect furore of applause. She proved to have decided ideas of interpretation, and the voice, appearance and ability with which to carry them out."

—HENRIETTA WEBER, CHICAGO EXAMINER.

"Evelyn Parnell, known better in the opera houses of Europe than of America, made her first bow to a Chicago audience on Saturday night, singing the role of Violetta in Verdi's 'Traviata.' \* \* \* Miss Parnell has distinctive merits of her own. Her voice has a quality that is fine and also personal, she uses it deftly and speedily, and it has good power. Miss Parnell makes a good looking figure, and she moves about the stage as though she had a definite sense of direction."—EDWARD C. MOORE, CHICAGO DAILY JOURNAL.

"Saturday evening's performance of 'Traviata' afforded us the opportunity of making the acquaintance of Evelyn Parnell, a former member of the original Boston Opera Company (under Henry Russell). Miss Parnell has acquired in the important opera houses of Europe the necessary routine work to enable her to compete successfully with the other members of the Chicago Opera Association. She made an extraordinary success in the cast as 'Violetta,' which was well deserved in every respect. She possesses a brilliant voice and surprising facility in its use. Together with the fascinating rendition of 'Ah, fors'e lui' aria she gave a performance which, from a technical standpoint, as well as from a standpoint of delivery, left nothing to be desired. Her engagement means a great gain for our company."—WALTER KNUPFER, STAATS-ZEITUNG.

"The repetition of 'La Traviata' Saturday night was the occasion of the Chicago debut of Evelyn Parnell, a young American coloratura soprano, who has achieved success in Austria and Italy. Her success was immediate here, if the plaudits of the audience and the great number of curtain calls be evidence of popularity. Miss Parnell's 'Violetta' was a convincing impersonation, a plausible Camille, and her last act, so often neglected by 'Traviata' singers, was entirely in character. She disclosed a voice of remarkable beauty, soft and velvety in quality, entirely free from hard edges, somewhat ethereal in its timbre, and faultless as to pitch. She sang with artistry, giving a combination of good singing and good acting that made the opera entirely hers."—FARNSWORTH WRIGHT, MUSICAL AMERICA.

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BOSTON, MASSACHUSETTS



# Gretchen Morris

Dramatic Soprano

## ENGAGED:

Newark Festival

April 30, 1918

New York Liederkranz

December 2, 1917

Keene, N. H. — "Seasons"

January 24, 1918

Orange, N. J.

January 25, 1918

New York — "Elijah"

January 20, 1918

Derby, Conn.

February 4, 1918

Englewood, N. J.

February 5, 1918

Brooklyn, N. Y. Verdi Requiem

March 3, 1918



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## DAMROSCH REVIVES "HAROLD" SYMPHONY

Bloch's Superb "Jewish Poems"  
Heard Again—Muzio an  
Admired Soloist

New York Symphony Orchestra, Conductor, Walter Damrosch. Concert, Carnegie Hall, Afternoon, Jan. 10. Soloist, Claudia Muzio, Soprano. The Program:

*Symphony, "Harold in Italy," Berlioz; Aria, "Casta Diva" from "Norma," Bellini, Miss Muzio; "Trois Poèmes Juifs" (first time at these concerts), Ernest Bloch; Aria, "Depuis le jour," Charpentier, Miss Muzio; Overture, "Der Freischütz," Weber.*

It is gratifying to note that conductors are not allowing the works of so puissant and original a creative force as Ernest Bloch to fall into discard just because they have already received considerable attention. Walter Damrosch merits gratitude for assigning a place of honor on his last week's program to this modern master's "Three Jewish Poems," that constitute the first phase of his cumulative and stupendous "Jewish Cycle." Surveyed from the rugged summit of the "Israel" Symphony, they seem relatively imponderable, even tentative—a fact particularly true of the first one, "Danse." Yet, on their own account, the second and more especially the third are music of ruthless emotional urgency, the more shattering because of the rigid intellectual curb and mastery of organization that every measure intimates. The use of dissonance is the outcome of implacable necessity in a work like the "Cortège Funèbre," but never the consequence of a purposeful cult. And one is acutely conscious that this emotion could have been expressed in no other way.

The "Poems" were well received, though Mr. Damrosch read the first at a pace that somewhat dissipated the atmospheric quality we admired in it last spring. The composer, who was in a box, had to bow repeatedly to the applause.

A fine performance of the "Harold" Symphony, with Mr. Lifschey in the viola obbligato, preceded the Bloch works. Ten years ago the symphony was an abiding guest among us, since when it has slumbered undisturbed. May it sleep on through another decade and last week's awakening not portend a fresh vogue! Every page of this dreary twaddle testifies how barren was Berlioz of all beauty of musical thought, how essentially unmusical his nature, for all the discoveries and all the previsions he achieved.

Claudia Muzio, jauntily carrying a swagger stick, sang "Casta Diva," to which neither her voice nor style are suited, and later "Depuis le Jour," which she delivered with alluring beauty and purity of tone. She has done few things better this season and the audience gave her an ovation.

H. F. P.

### Sunday's Concert

Mr. Damrosch's Sunday afternoon program was identical with that of Thursday. Again Ernest Bloch, the Swiss composer, bowed to the applauding audience—and orchestra—at the conclusion of his "Three Jewish Poems." Mighty works are these, wrought with exquisite poetry. The barbaric gloom of the "Cortège Funèbre" is overwhelming. As for the technical means employed, they are those of a master, a very great master. In the "Harold" Symphony Mr. Lifschey played his viola passages with distinction.

B. R.

### Richard Hageman an Active Accompanist

Richard Hageman, the noted coach and conductor, was again in great demand as accompanist last week. On Sunday he conducted the orchestra at the evening concert, accompanying Sophie Braslau in the familiar "Samson and Delilah" aria and Mischa Elman in Lalo's "Spanish Symphony." On Monday morning he accompanied Geraldine Farrar, Giuseppe de Luca and Max Rosen at the Bagby Musicale and the same evening Hartridge Whipp, a new American baritone, in his Aeolian Hall recital début.

## Debut of

# MAX ROSEN

American Violinist

With New York Philharmonic Orchestra, Jan. 12, 1918

NEW YORK TIMES, Jan. 13, 1918.

## MAX ROSEN WILDLY CHEERED AT DEBUT

*Boy Violinist of the East Side, Educated in Europe, Delights Throng in Carnegie Hall.*

Max Rosen, the violinist, whose romantic story since he was a boy in rags on New York's East Side was known to many, still unaware how he had fulfilled the promise and justified the confidence of friends that sent him to Europe to begin a public career, walked out on the stage of Carnegie Hall last night to be greeted by one of the finest audiences ever assembled in that great concert room, a throng that filled extra chairs in every box, that overflowed in standees, and that only waited a sight of the young artist before it broke into applause and cheers.

Rosen appeared in the regular Saturday-night program of the Philharmonic Society, a program opened with Brahms's Second Symphony, following which the young artist played Goldmark's Concerto for Violin in A Minor, and at Leader Stransky's own suggestion a second group, without orchestra, of solo pieces arranged by Leopold Auer, the Russian teacher of Elman, Zimbalist, Heifetz and Rosen.

The young New Yorker had to turn and bow to his fellow players on the stage as well as to his audience, some of whom had last heard him as a child of 12 years at Cooper Union before he went to Petrograd. He is 17 now, a manly fellow of graceful figure and quiet, simple dignity of bearing. His playing proved equally full of grace, of sensuous beauty, but of earnest, musicianly quality as well; he drew from his violin a tone of honeyed sweetness, fine-spun, delicate, floating on the orchestral mass like a song of triumph in a storm. In the concerto's slow movement he won the hushed crowd, which listened with rapt attention.

The applause that twice interrupted him before the close was of a heartfelt sort, as the performance itself was, for no exhibition of technical virtuosity could so have stirred those present. Rosen has a vigor of the bow arm, a sturdiness in all he does, that command attention; without the glassy, brittle left hand of too many stars, he played well in the different passage work of the finale and the solo cadenza. His double-stopping was good, rarely a rough tone, though whipped out at dazzling speed. But it was the song quality that won over all, and this was shown again in the little solos later, Auer's arrangement of a Chopin Nocturne and of Paganini's Caprice No. 24.

The crowd swept forward after the concert, even the galleries came down, and waited for a pair of encores; waited for more, too, until the hall lights were turned out on enthusiasts still shouting. Richard Epstein assisted at the piano in the added numbers, and the Philharmonic also gave in the later half of the concert Liszt's symphonic poem, "Tasso." It was a musical evening apart from the ordinary, a welcome home such as few American artists win in a lifetime, a tribute in which some other young violinists, without Rosen's great opportunity and without envy of him for that, heartily joined.

Excerpts from other New York papers will appear in issue following his First Recital at

Carnegie Hall, January 21st

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## MINNEAPOLIS LIKES OBERHOFFER'S "POPS"

Florence Ffrench, Van Vliet and Alma Peterson are Soloists—Club Gives "Messiah"

MINNEAPOLIS, Jan. 8.—Two popular concerts and a symphony concert by the Minneapolis Symphony Orchestra, a production of "The Messiah" by the Philharmonic Society, a "Twilight Recital" for the benefit of the War Relief Fund and a Thursday Musical Club program were the recent events. Cornelius Van Vliet was the soloist of a Sunday afternoon, playing with his usual skill and verve the Concerto for 'cello and orchestra by Van Goens. The "March of the Toys" from Herbert's "Babes in Toyland," gave a light touch. Adam's Overture, "Ci j'étais Roi" came next. Tchaikovsky's "Nutcracker" Suite was a popular number. Best of all was the "Unfinished" Symphony of Schubert which, with the Bridal Chorus and Introduction to Act III of "Lohengrin," completed the program. A week later Mr. Oberhoffer presented Kalinnikoff's Symphony, No. 1, in G Minor, Chadwick's Symphonic Sketch, "My Jubilee," and Tchaikovsky's "1812" Overture. Florence Ffrench, soprano, sang the two arias "Del vien non dar" and "Voi che sapete" in good voice and true Mozartian style. Meyerbeer's "Lieti Signor" from "The Huguenots" was the singer's remaining number.

Between these dates came the Symphony Concert with Alma Peterson the soloist in the same program as presented in St. Paul the night before and with the same success.

The production of "The Messiah," an annual event for the Philharmonic Club and its friends, was made effective through the support of the Minneapolis Symphony Orchestra and the soloists, Arabel Merrifield, the highly gifted contralto; Rollin M. Pease, rich of voice and fervent of style; Helen Axtell, soprano; Allen McQuahas, tenor. J. Austin Williams prepared the choruses. Emil Oberhoffer conducted.

The second in the series of "Twilight Recitals" in the auditorium of the Minneapolis School of Art, was a charming affair in which the participants were Ethel Alexander, pianist; Hazel Fleener, contralto; Richard Czerwonky, violin; Mrs. Milton Rich and Katherine Hoffman, accompanists, all of whom contributed their services for the War Relief Fund.

The first concert of the New Year for the Thursday Musical was given over to Mrs. Charles Hardy, pianist, and George Klass, violin, in a pleasant joint recital.

F. L. C. B.

## BOSTON HEARS WAR SONGS

Elgar's Settings of Kipling's Texts Introduced by Charles Bennett

BOSTON, Jan. 12.—Two Rudyard Kipling poems set to music by Sir Edward Elgar, "Submarines" and "The Lowestoft Boat," were presented for the first time in America at a complimentary recital given by Charles Bennett, baritone, in Jordan Hall last evening before an audience of New England Conservatory students and their friends. These are works which were recently presented at a London vaudeville house by choruses of sailors who had been taught by the composer himself.

A large audience was interested in the presentation of two other Kipling songs, "Tiger," music by Dora Bright, and "Boots," by John Philip Sousa; two Irish country songs, arranged by Herbert Hughes; three vocal works by Boston composers: Chadwick's "Drake's Drum," Foote's "Lilac Time" and Mrs. Beach's "My Star." Songs in French by Godard, Augusta Holmes and John A. Carpenter, an aria from Handel's "Samson" and three lieder by Josef Sucher completed the program.

Margaret Wilson and Mrs. David Appear at Spartanburg, S. C.

SPARTANBURG, S. C., Jan. 4.—Under the auspices of the school of music of Converse College, Edmon Morris, dean, Margaret Woodrow Wilson, soprano, and Mrs. Ross David, pianist, recently gave a concert in aid of war relief. Miss Wilson's program consisted of songs in English and French and an aria from "Butterfly." Mrs. David offered numbers by MacDowell, Grieg and Saint-Saëns.

## MARTIN RICHARDSON EMBARKS ON CONCERT TOUR OF TEN STATES



Martin Richardson, Tenor

Martin Richardson, the tenor, began an extensive Western tour on Jan. 8, when he appeared at Sharon, Pa., with the Music Club. Mr. Richardson's tour embraces ten states and includes fifty-two concerts. It concludes about March 25, at St. Louis. The tenor is touring with Salvi, the harpist, in the C. W. Best Artist Series.

## BUFFALO ORCHESTRA CONCERT

Conductor Lund's New Song Wins Approval—Welcome Cherniavsky Trio

BUFFALO, N. Y., Jan. 11.—The first concert of the Municipal Orchestra for 1918 was given at the Broadway Auditorium on Sunday afternoon before a great audience. John Lund, conductor, presented a program of artistic value which greatly pleased the audience. His own orchestral arrangement of Percy Grainger's "Mock Morris Dance" was well received, as well as the composition of one of the orchestra members, Julian Castor, entitled "Burlando," which had to be repeated. The soloist was Edith Jupp, one of the younger Buffalo singers, whose lovely soprano voice was heard to excellent advantage in "Caro Nome" from "Rigoletto" and a charming waltz song by Conductor Lund, entitled "How Can I Ere Forget," both numbers bringing the singer great applause. Director Lund provided excellent orchestral accompaniments for the singer.

On Tuesday evening, Jan. 8, Ethel Leginska gave a piano recital in Elmwood Music Hall before a good sized audience. Miss Leginska's artistic stature grows with each succeeding hearing. Perhaps her Chopin group was more enjoyed than the others, but each group brought her salvos of applause and she was obliged to add several encore numbers.

The Cherniavsky Trio gave a concert under the auspices of the Twentieth Century Club on Jan. 10 before a large audience. The playing of the brothers, Leo, Jan and Mischa, in the B Flat Minor Trio of Franz Schubert, disclosed fine musicianship and an evident understanding of the worth of the composition. It was in their solo numbers, however, that they had their greatest success. If liberties of *tempo* and *rubato* were much in evidence in the playing of these musicians, it had, nevertheless, irresistible charm. Encores were the order of the evening and the program numbers were doubled. A reception was given the Trio members after the recital in the club room parlors and was largely attended.

F. H. H.

Erno Rapee Engaged as Conductor by S. L. Rothapfel

Erno Rapee has been engaged by S. L. Rothapfel to alternate with Hugo Riesenfeld as conductor of the orchestras at the Rialto and Rivoli theaters. Mr. Rapee, who is a Hungarian by birth, was a pupil of Emil Sauer in Vienna. His first appearance as a conductor was with Ernest Schuch at the Dresden Opera House. Since coming to America Mr. Rapee has toured with Mme. Gabrielle Gills and Jules Falk and has also acted as conductor for Henry W. Savage.

## EDDY BROWN WINS CLEVELAND HEARERS

Novaes and Karle in Joint Recital—Young People's Symphony Scores

CLEVELAND, Jan. 13.—Post-holiday concerts began with a recital by Alma Gluck under the management of Mrs. Hughes, given in Gray's Armory with an audience that filled the house to the doors. Next came a recital by Eddy Brown in the morning course at the Woman's Club, before rather a small audience, but one so enthusiastic over the performance of the masterful young violinist, that his first Cleveland appearance will but serve as an introduction to subsequent visits. Mr. Brown is a player whose rich and splendid tone, a great technical equipment, and fine taste in program making are sure to make him a favorite here.

At the Friday Musicale in Hotel Statler appeared Guiomar Novaes, and Theo Karle. It was difficult to decide which won more favor. Karle's luscious tenor voice wins instant admiration at all times, and this was his third Cleveland appearance. The individuality of Miss Novaes's art commands the enthusiasm of all. Her grasp of the inner meanings of a great composition, marvelous in so young a performer, is matched by the consummate beauty of her tone and technique. A Chopin group, two Etudes and the B Minor Scherzo, and a Liszt group, "Forest Murmurs," "Gnomentanz" and the Tenth Rhapsody, were her contribution to the program. Mr. Karle sang Italian and American songs, and the Franck-Harling setting to poems by Hafiz.

Two concerts by the Paulist Choir were a revelation of what may be accomplished with the voices of boys and men under the genius of a man like Father Finn. The concerts were for a French benefit fund, but the audience was not so large as could have been wished.

The Young People's Symphony Orchestra, directed by Walter Logan, with sixty performers recruited from present and former students of the Music School Settlement, gave the second of its popular Sunday afternoon concerts in Gray's Armory on Jan. 6. Maybelle Farrar, concertmaster of the orchestra, the soloist, gave an admirable performance of two movements of the Tchaikovsky Concerto, with a remarkably fine accompaniment by Mr. Logan's players. A Community "Sing" is held at the close of each of these popular concerts, under the direction of Harper Garcia Smyth, with accompaniment of the orchestra. This event is greatly enjoyed by the large audience which pays an entrance fee ranging from ten to twenty-five cents.

The Young People's Concert of the Fortnightly Club was given in holiday week. "The Story of Samuel in the Temple," told in music and color, was repeated by request at the Cleveland Museum of Art, for a reception of members and trustees on Jan. 5, and a popular Sunday afternoon audience on Jan. 6. A. B.

## LAMBERT MURPHY AT AUBURN

Tenor Greeted in Benefit Recital with Margaret Keyes

AUBURN, N. Y., Jan. 5.—Lambert Murphy made his initial appearance in Auburn on Friday evening, Dec. 7, when he appeared in joint recital with Margaret Keyes in the Auburn Auditorium. The concert was given under the auspices of the Daughters of Isabella, the proceeds derived from it to be used for the benefit of a special war relief fund which has been at the disposal of the government since last April, when the society pledged to the President the services of the national order in caring for the dependents of enlisted men, especially their children.

Although Lambert Murphy had not appeared in Auburn before, he is well known through his records and by those who heard him with the Metropolitan Opera Company. He chose for his aria "Onoway, Awake, Beloved" from "Hiawatha's Wedding Feast." This fine but somewhat peculiar composition, with its dramatic climax, gave the audience a knowledge of the excellent timbre and range of the singer's voice.

The program opened with a duet from "Il Trovatore," "Home to Our Mountains." The closing duet was from "Aida," having been substituted for the "Samson and Delilah" duet, originally planned.

## FERY LULEK TO BE SOLOIST WITH TWO NOTED ORCHESTRAS



Dr. Fery Lulek, Baritone and Vocal Teacher

Dr. Fery Lulek, baritone, who is a member of the faculty of the Cincinnati Conservatory of Music, will shortly make a number of concert appearances under the management of Winton and Livingston of New York City. Dr. Lulek's work at the conservatory makes it impossible for him to give more than a few concerts each year, but he will be heard in Cincinnati with the Cincinnati Orchestra and also with the St. Louis Symphony Orchestra in that city.

## BALTIMORE QUARTET PRAISED

Aided by Eleanor Spencer, Artists Give Excellent Chamber Concert

BALTIMORE, Md., Jan. 11.—The second concert of the current series was given at the Peabody Galleries on Jan. 8 by the Baltimore String Quartet (Joan C. van Hulsteyn, Orlando Apreda, Max Rosenstein and Bart Wirts, with the assistance of Eleanor Spencer, pianist. The program comprised the F Major Quartet of Dvorak, two movements from a Boccherini String Quintet (in which the additional 'cello was played by Helene Broemer) and the Schumann E Flat Major Piano Quartet. The playing of the quartet was of artistic merit and the quintet also held charm. Miss Spencer proved her musicianship with the admirable reading of the familiar quartet and displayed excellent pianistic ability.

Arthur Newstead, pianist and member of the teaching staff of the Peabody Conservatory of Music, was the artist at the tenth Peabody recital on Friday afternoon, Jan. 11. In the interpretations of various composers Mr. Newstead disclosed his fine sense of poetic values, expressing moods and giving effective coloring and contrast. His digital facility and masterful command were apparent. The audience voiced its appreciation generously.

Harold D. Phillips, organist and member of the teaching staff of the Peabody Conservatory of Music, was the soloist at the initial Sunday afternoon organ recital, Jan. 6, at the Peabody. A program of representative works and some special transcriptions made by Mr. Phillips gave ample opportunity to demonstrate musicianship and skill.

F. C. B.

## Vera Curtis Warmly Acclaimed in Three Concert Appearances

Appearing before an audience that completely filled the big Poli Theater, Bridgeport, Conn., on Monday afternoon, Dec. 31, Vera Curtis, soprano of the Metropolitan Opera, won a pronounced success. Her singing of the Jewel Song from "Faust" earned sustained applause, while her encore, the "Marseillaise," brought the audience to its feet with cheers. Another highly successful appearance of Miss Curtis's was in the recent Verdi Club concert at the Waldorf-Astoria. To further the interest of the Y. W. C. A. drive for new funds, Miss Curtis lent her services at the Fifth Avenue headquarters by singing Julia Ward Howe's "Battle Hymn of the Republic," which stirred the audience to patriotic fervor.



SACRAMENTO, CAL.—Orley See has been engaged as concert master of the new Sacramento Symphony Orchestra.

SANTA BARBARA, CAL.—Grace Wood Jess, accompanied by Mrs. Guy Bush, gave a recital recently at the Woman's Club.

PASADENA, CAL.—Grace Adele Freebey and Constance Balfour presented their pupils in a recital at Hotel Maryland recently.

POMONA, CAL.—Eleanor Lee, accompanied by Lois Doane, recently gave several concerts for the soldiers at Camp Kearny.

NORTHAMPTON, MASS.—William C. Hammond began a series of free organ recitals at the Skinner Memorial Chapel on Jan. 12.

NEWARK, N. J.—The employees of L. S. Plaut & Co. have enlarged their choral society to 150 members and have engaged Albert Janpolski as conductor.

SALT LAKE CITY.—Mrs. Ernest A. Smith, contralto, was soloist recently at a lecture given under the auspices of the French Alliance by Lieut. Maurice Boucher.

SAN DIEGO, CAL.—Selma Davidson, pianist, an eleven-year-old pupil of Mrs. Vida Reed Stone, recently presented an ambitious program at the San Diego Club House.

SEATTLE, WASH.—Brabazon Lowther, baritone and teacher of singing at the Cornish School of Music, gave the first of a series of six musicales at the school on Jan. 6.

SAN DIEGO, CAL.—A recital was given recently at the Hotel Coronado by Edna Donohew, soprano, and George Dille, cellist, accompanied on the piano by Charles R. Stickney.

EAST ORANGE, N. J.—C. Wenham Smith, pianist, was heard in recital on Jan. 11. His program was composed largely of works by English and American composers.

PITTSBURGH, PA.—A free organ recital was given on the afternoon of Jan. 13 at the Northside Carnegie Music Hall by Casper P. Koch, assisted by Harry A. Hahn, baritone.

SACRAMENTO, CAL.—Mr. and Mrs. Edward Pease recently entertained at an informal musical at the Pease studios. A large gathering was present and the occasion was a notable one.

CLARION, PA.—Under the direction of Hazel F. Bent, director of music in the State Normal School, a Christmas carol service was recently given. This was the first community sing held in Clarion.

CHARLES CITY, IA.—The Floyd Featherton Concert Company gave a concert in the Y. M. C. A. forum course at the Hildreth Opera House on the afternoon of Jan. 6. Every seat in the house was taken.

REDLANDS, CAL.—The December meeting of the Spinet Club was in charge of Hal McDonald, and was an organ recital given by him, assisted by the Trinity boy choir and Elay Fletcher, violinist.

PORLAND, ORE.—Mrs. Jane Burns Albert, soprano, was engaged as soloist at the recent concert of the Amphion Society, male chorus, Seattle, Claude Madden, conductor. Mrs. Albert was cordially received.

CLARKSBURG, W. VA.—The one hundred and fifty-first concert of the Masonic Club was given recently in the Masonic Auditorium by Mary Coleman, soprano, Mr. Beckett, vocalist, and Regina Caulfield, pianist.

LARAMIE, WYO.—Cady Kenney, who has been a member of the faculty of the McPhail School of Music in Minneapolis for several years, has resigned to take a position on the staff of the University of Wyoming.

WALLINGFORD, CONN.—The first rehearsal of the Liberty Chorus, which will give a public concert some time in the early spring, took place on Jan. 10, under the direction of Richard Donovan. Mrs. Raymond Newell was accompanist.

DURHAM, N. C.—Francesca Zarad, soprano, appeared at Meredith College Auditorium on Jan. 7 in an interesting song program of French, Italian, German, English and American songs. Miss C. Williams was a pleasing accompanist.

CHICAGO.—The Chicago Woman's Musical Club gave its monthly recital recently in the Fine Arts Building. The program was offered by Burton Thatcher, Clarence Eidam, Violette Rounsvall, Marie Ludwig and the Murdock Trio.

SOO, MICH.—Under the auspices of the Army and Navy Y. M. C. A. Woman's Auxiliary, a concert was given at Fort Brady during Christmas week by Mr. and Mrs. Burt P. McKinnie and Mr. and Mrs. Louis H. McPike.

SELMA, ALA.—The Selma Music Study Club gave a public recital recently. Those taking part were Mrs. Rosa Frantz Harper, Bella Benish, Mrs. Norma Frost, Mrs. Philip Spier, Mrs. Alexander Cawthon, Anna Creagh and Mrs. August Rothschild.

SIERRA MADRE, CAL.—At the Woman's Club a program was given recently by Lucie Allison Loud, pianist. Mrs. Loud played numbers by Chopin, Grieg, Debussy, Foote, MacDowell and Schumann. Miss Lee presented Russian, Egyptian and other dances.

LOS ANGELES.—The Harmonia Club recently gave a program of compositions by German composers. Those taking part were Mrs. Wellington Cross, Ruth Hitchcock, Mrs. Charlotte Andrews Brown, Gertrude Champlin, Isabel Isgrig and Vera Barnard.

ST. PAUL, MINN.—The Students' Section of the Schubert Club recently gave an interesting program at the residence of Mrs. William Danforth. Those taking part were Clara Claussen, Irma Just, Marie McGuigan, Stella Edelman, Constance Purtell and Nellie Hope.

PROVO, UTAH.—Florence Jepperson, contralto, and musical director of the Provo Choral Society, successfully presented Gaul's "Holy City" in December at the Columbia Theatre. The entire proceeds will be turned over to the mess fund for the Utah County soldiers.

PORTLAND, ORE.—A program from the works of American composers was given recently by members of the Monday Musical Club in the Hotel Portland. Those taking part were Mrs. John R. Hollister, Hulda Faust, Genevieve Gilbert, Blanche Cohen, Frances Sheeny and Ruth Jones.

WHEELING, W. VA.—Under the direction of Elmer Hoelzel, a concert was given at St. Luke's Church on Jan. 8. Besides choral numbers by the choir, solos were offered by Mrs. Otto, Mary Jenkins, Helen Dinger, Mrs. E. D. Edmundson, Walter Rogers and Mr. Hoelzel.

NAUGATUCK, CONN.—The Havens Trio of Boston, consisting of Raymond Havens, pianist; Sylvain Noack, violinist (of the Boston Symphony Orchestra) and Alwin Schroeder, cellist, gave a highly successful concert here on Wednesday evening, Jan. 16. Together they played trios by Beethoven and Haydn and each artist was heard in solo groups as well. Their artistic performance was warmly applauded by a large audience.

DALLAS, TEX.—Alice Knox gave an organ recital for children at the First Presbyterian Church on Jan. 10. She was assisted by the Ladies' Quartet of the church, which consists of Mrs. Charles E. Bowman and Ruth Strong, sopranos; Mrs. Edgar Wells, Jr., and Thomassine Hayes, contraltos.

CHARLES CITY, IA.—The chorus choir of the Methodist Church gave the cantata, "The Christ Child," Sunday evening, Jan. 6. Mrs. A. D. Clark was the director and the principal soloist was Prof. Leslie R. Putnam, baritone, director of the music department of the Osage Seminary.

NEWTONVILLE, MASS.—Martha Atwood Baker, soprano, and Heinrich Gebhard, pianist, gave a joint recital at the Newton Club on Wednesday evening, Dec. 12. A large audience heartily applauded these artists in a well-chosen program which was delivered with pronounced artistry by both pianist and singer.

SEATTLE, WASH.—The piano pupils of Sara K. Yegley gave a recital recently at Chickering Hall. Those taking part were Urlus Fitte, Toddy Thompson and Florence Hagen, Vera and Edna Boch, Grace de Long and Eleanor Davis. Violin numbers were offered by Elbridge Elliott, Alice Stenz and Eleanor Mehnert, pupils of Vaughn Arthur.

TROY, N. Y.—French Composers was the subject for discussion and illustration at the meeting of the Music Study Club of Troy on Jan. 8. The historical paper was read by Mrs. L. D. Jones and those giving selections from French composers were Teresa Maier, organist; Mrs. Mary Chitty Dix, soprano; Elizabeth Wood and Ruth Hardy, pianists.

SAN DIEGO, CAL.—Mrs. L. L. Rowan was in charge of the Community Sing held recently at Balboa Park. Notable on the program was the singing of Z. Earl Meeker, baritone, who is now in the service at Camp Kearny. Mrs. Rowan sang a solo, also a duet with Mr. Meeker. Mrs. Hesse, organist, and Mrs. Ralph Conklin, cornetist, also added to the success of the program.

BOSTON.—Everett E. Truette, organist of the Eliot Church, Newton, gave an organ recital, under the auspices of the New England chapter of the American Guild of Organists, at the Harvard Club of Boston, on Sunday afternoon, Jan. 13. Mr. Truette's program was chosen from the works of Bach, Widor, Guilmant, Bonnet and Hollins and included his own suite in G Minor.

PAWTUCKET, R. I.—Laura Littlefield, Boston soprano, assisted the choir of St. Paul's church, George H. Lomas, organist and choirmaster, in a performance of "The Messiah" on Sunday evening, Jan. 6. Mrs. Littlefield gave an artistic delivery of the soprano solos in this work. The remaining soloists were Mrs. George H. Lomas, contralto; Thomas Kearns, tenor, and Robert Gilchrist, basso.

WORCESTER, MASS.—On the evening of Jan. 8, Worcester County Mechanics Association presented the Montague Light Opera Singers in a program of song selections that proved exceptionally pleasing to an audience of 1000 persons. The artists who gave the various numbers were Florence Hutton, soprano; Althea Montague, contralto; John Eichenberger, tenor, and Hayden B. Thomas, basso.

NEW YORK CITY.—Under the auspices of the New York Globe, a concert was given at the Dewitt Clinton High School on the evening of Jan. 9. The program was offered by Raymond Russell, baritone; Aurelio Giorni, pianist; Eva Leoni, soprano, and Alexander Bloch, violinist. The accompanists were Leo Russato, Alberto Sciarretti and Mrs. Alexander Bloch. Charles D. Isaacson gave a talk on the composer, Max Bruch.

ALBANY, N. Y.—A musical program was given on Jan. 8 by the Tuesday Literary Club at the home of Mrs. William C. Brate by Mrs. Wendell M. Milks, soprano; Agnes Jones, pianist; Lillian Jones, violinist, and George Jones, tenor. Esther D. Keneston was accompanist. A concert was given in St. Joseph's Hall on Jan. 9, under the direction of Edwin P. Walsh. The juvenile orchestra, organized by Mr. Walsh, was assisted by Stephen J. Harrington, tenor soloist, of Troy; Anna Heenan, soprano; Ruth Hardy, pianist, of Troy, and George Myers, violinist.

NEW YORK CITY.—Portions of Mendelssohn's "St. Paul" are being sung at St. Bartholomew's Church on three Sunday afternoons this month as follows: Jan. 13—Part I (first half); Jan. 20—Part I (second half); Jan. 27—Part II. The choir has the assistance as soloists of Grace Kerns, soprano; Pearl Benedict-Jones, contralto; William Wheeler, tenor; Edgar Schofield, bass. The organist and choirmaster is Seth Bingham.

PORTLAND, MAINE.—Martha Atwood Baker, Boston soprano, sang here recently for the Women's Literary Union at a meeting devoted to the development of American music. Mrs. Baker, with her rare charm in voice and manner, sang an all-American program, the composer represented being Mabel Daniels, Cadman, Fay Foster, Crist, Chadwick, Gilberté, Densmore, Hadley, Edwards and Manney. Mrs. Baker was heartily received by a large and interested audience.

ALBANY, N. Y.—Wadsworth Lodge of Masons gave a musical entertainment on Wednesday evening at the annual "ladies' night." A short organ recital by J. Austin Springer opened the program. The Harmony Club, directed by Helen M. Sperry, played several numbers. Regina L. Held, violinist, played "Evening Star" from "Tannhäuser" and Neruda's "Berceuse Slave" with good effect. Other participants were Mabel Spencer, Julia M. Verch and Mrs. Daniel S. Benton.

SCRANTON, PA.—An interesting series of organ recitals is being given during the month of January at the Church of the Good Shepherd, by Homer P. Whitford, F. A. G. O., organist and choirmaster of that church. The programs include both classic and present-day compositions, and are designed to display the resources of a large modern organ. Mr. Whitford has just completed a short recital tour through central New York. His playing is distinguished by a convincing style and unusual interpretative ability.

WASHINGTON, D. C.—The following pupils of B. Frank Gebest, pianist, were heard recently in recital: Ruth Grimes, Emily Christiani, Frances Cureton, Hilda Hanes, Claire P. Sgueo, Jennie Jones, Elizabeth Williams, Cecilia O'Dea and Josephine Golden. They were assisted by Estelle Murray, soprano, and Harry King, violinist. Mr. Gebest closed the evening with Liszt's "Twelfth Rhapsodie." Those who have contributed recently to the music at the Arts Club are Thelma Smith, mezzo-soprano; Charles L. Frailey, violinist, and Mrs. Paul Bleyden, pianist.

BRANTFORD, ONT.—The Brantford Oratorio Society gave a fine performance of "The Messiah" on New Year's evening before a large audience in the First Baptist Church. The soloists were: Mrs. Florence McArthur Goembel, soprano soloist of Pilgrim Congregational Church, Buffalo, N. Y.; Mrs. Clarence Avon Westley, contralto soloist of Metropolitan Methodist Church, Toronto; Ernest H. McKinley, tenor, of Wesley Methodist Church, Brantford, and Stuart Barker, bass, choirmaster College Street Presbyterian Church, Toronto. J. T. Schofield conducted and Thomas Darren was at the organ.

LONG BEACH, CAL.—At a piano recital by pupils of Mrs. Luella Clark Emery, a three-piano number was played by Harold Galbraith, Margaret Wiseman, William Deventer, Virginia West, Robert Platt and Lois Platt. Other contributing to the program were Gertrude White, May O'Brien, Robert Bovee, Dorothy May Risdon, Leonore Alsweide, Harriet McQuilkin, Lois Bovee, Margaret Murdoch Alberta Brown, Betty Risdon, Marc Brown, Eva Willis, Vernece Gardner and Charlotte Wyard. A Chopin Polonaise was offered by Eugene Stevens, Denzil Stevens, Ruth Phillips and Mrs. Emery. Mrs. Ada Potter Wiseman contributed several vocal numbers.

TACOMA, WASH.—The large vested chorus choir, led by Fritz Klepper, director and baritone, gave a sacred concert at the First Methodist Episcopal Church, Dec. 30. The orchestra of the 166th Depot Brigade, Camp Lewis, made up of Sgt. L. D. Bullart, leader; Corp. U. S. G. Kuhn, A. Francis and M. Johnson, violins; P. Carrata, clarinet; R. Morrison, flute; H. Sammis, saxophone; S. S. Snapp and H. Leavitt, cornets; W. Kretzner, trombone; H. C. Brown, bass, and M. D. Shearer, piano, gave a program at their company hall on Dec. 24. A number of the men offered single numbers and Sgt. R. L. Kendall was the tenor soloist of the evening.

## ADVANCED BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

## Individuals

**Anderson, Grover A.**—New York (Æolian Hall), Jan. 24.

**Austin, Florence**—El Paso, Tex., Jan. 21; Pueblo, Col., Jan. 24; Denver, Jan. 25, 26; Salt Lake City, Utah, Jan. 28; Ogden, Utah, Jan. 30.

**Baker, Martha Atwood**—Boston, Jan. 24; Lowell, Mass., Jan. 29.

**Bauer, Harold**—New York, Jan. 26 (Æolian Hall).

**Beddoe, Mabel**—Washington, D. C., Jan. 30.

**Beebe, Carolyn**—Brooklyn, Jan. 25.

**Berumen, Ernesto**—New York (Æolian Hall), Jan. 28.

**Bonnet, Joseph**—Summit, N. J., Jan. 21.

**Breeskin, Elias**—Boston (Jordan Hall), Jan. 19; New York (Æolian Hall), Jan. 28.

**Butler, Harold L.**—Zeandale, Jan. 28; Buhler, Jan. 29; Wilson, Jan. 30; Clyde, Jan. 31; Axtell, Feb. 1.

**Casals, Pablo**—New York, Jan. 24, 25.

**Case, Anna**—Washington, Feb. 1.

**Church, Marjorie**—Boston, Jan. 29.

**Claussen, Julia**—New York (Æolian Hall), Jan. 25; Concord, Mass., Jan. 28.

**D'Arnal, Vernon**—New York (Æolian Hall), Feb. 2.

**Gabrilowitsch, Ossip**—Chicago, Jan. 20; Hamilton, O., Jan. 24; St. Louis, Jan. 25, 26; Milwaukee, Jan. 28.

**Garrison, Mabel**—Erie, Pa., Jan. 24; Syracuse, Jan. 25.

**Gates, Lucy**—Washington, Jan. 25.

**Gills, Gabrielle**—New York, Jan. 26.

**Godowsky, Leopold**—Phoenix, Ariz., Jan. 19; Los Angeles, Jan. 22; San Diego, Cal., Jan. 23; Long Beach, Cal., Jan. 25; Claremont, Cal., Jan. 26; Riverside, Cal., Jan. 29; San Francisco, Jan. 31.

**Gottschalk, Claude (Operalogues)**—New York, Jan. 18, 19, 21; Springfield, Jan. 22; New York, Jan. 23; Philadelphia, Jan. 24; New York, Jan. 25; Gardner, Mass., Jan. 29; New York, Jan. 30 and 31; Brooklyn, Feb. 1; New York, Feb. 2.

**Gunn, Kathryn Platt**—Brooklyn, Jan. 27.

**Hale, Gertrude**—Kansas City, Mo., Jan. 21; Hays, Kan., Jan. 22; Lindsborg, Kan., Jan. 23; Wichita, Kan., Jan. 24.

**Havens, Raymond**—Haverhill, Mass., Jan. 22; Ware, Mass., Jan. 23; Waterville, Me., Jan. 24; Bangor, Me., Jan. 25.

**Heifetz, Jascha**—Washington, Jan. 22; New York (Carnegie Hall), Jan. 29.

**Henry, Mrs. Edith**—Kansas City, Mo., Jan. 21; Hays, Kan., Jan. 22; Lindsborg, Kan., Jan. 23; Wichita, Kan., Jan. 24.

**Heyward, Lillian**—New York (Bushwick Community Orchestra), Jan. 22; New York (Barnard College), Jan. 23.

**Hofmann, Josef**—Detroit, Jan. 24; New York (Carnegie Hall), Jan. 26; Washington, Jan. 29.

**Holterhoff, Leila**—New York (Æolian Hall), Feb. 2.

**Hubbard, Havrah**—New York, Jan. 19, 21; Springfield, Jan. 22; New York, Jan. 23; Philadelphia, Jan. 24; New York, Jan. 25; Gardner, Mass., Jan. 29; New York, Jan. 30, 31; Brooklyn, Feb. 1; New York, Feb. 2.

**Hunt, Helen Allen**—Boston, Jan. 21.

**Hutchinson, Elizabeth Parks**—New York, Jan. 22; Brooklyn, Jan. 25; Montclair, N. J., Jan. 27.

**Jamieson, Margaret**—New York (Æolian Hall), Jan. 30.

**Jordan, Mary**—Yonkers, N. Y., Jan. 29.

**Kline, Olive**—Bluefield, W. Va., Jan. 24.

**Koehl, Julius**—New York recital (Princess Theater), Jan. 20 (evening).

**Lashanska, Hulda**—New York (Æolian Hall), Jan. 29.

**Leginska, Ethel**—Albany, Jan. 21; Ithaca, Jan. 24; Brooklyn, Jan. 26; New York, Jan. 27 (Æolian Hall).

**Lerner, Tina**—Southern tour during January.

**Littlefield, Laura**—Boston, Jan. 31.

**Lund, Charlotte**—New York, Jan. 27.

**McMillan, Florence**—Detroit, Jan. 22.

**MacDowell, Mrs. Edward**—Erie, Pa., Jan. 22; Oil City, Pa., Jan. 23; Chicago, Jan. 29; Cairo, Ill., Jan. 31.

**Maazel, Marvin**—Hutchinson, Kan., Jan. 21; Kansas City, Mo., Jan. 29; Wichita, Kan., Feb. 1.

**Martucci, Paolo**—New York (Princess Theater), Jan. 20.

**Middleton, Arthur**—New York (Carnegie Hall), Jan. 20.

**Miller, Reed**—Lowell, Mass., Jan. 29; New York, Feb. 3.

**Miller, Rosalie**—New York (Æolian Hall), Jan. 31.

**Mott, Luther**—New York (Hotel Plaza), Jan. 31.

**Murphy, Lambert**—Corning, N. Y., Jan. 30.

**Novaes, Gulomar**—Lincoln, Neb., Jan. 21; Dayton, O., Jan. 23; Chicago, Jan. 28.

**Onelli, Enrichita**—Aurora, Ill., Jan. 21; Rockford, Ill., Jan. 23; Dubuque, Ia., Jan. 25; Clinton, Ia., Jan. 28; Davenport, Ia., Jan. 30.

**Powell, John**—New York (Metropolitan Opera House), Jan. 20; Danbury, Conn., Jan. 26.

**Pyle, Wynne**—Beaver Falls, Pa., Jan. 25; Pittsburgh, Jan. 26; New York (Carnegie Hall), Feb. 1 (with Philharmonic Orchestra).

**Reimers, Paul**—Washington, Jan. 25.

**Richardson, Martin**—Danville, Ill., Jan. 21; Peru, Ind., Jan. 22; Kokomo, Ind., Jan. 23; Plymouth, Ind., Jan. 24; Waukesha, Wis., Jan. 25.

**Sala, Antonio**—Kansas City, Mo., Jan. 21; Hays, Kan., Jan. 22; Lindsborg, Kan., Jan. 23; Wichita, Kan., Jan. 24.

**Salvi, Alberto**—Danville, Ill., Jan. 21; Peru, Ind., Jan. 22; Kokomo, Ind., Jan. 23; Plymouth, Ind., Jan. 24; Waukesha, Wis., Jan. 25.

**Spencer, Eleanor**—New York, Jan. 27 and Feb. 2; Philadelphia, Feb. 4.

**Swain, Edwin**—New York, Jan. 20; Brooklyn, Jan. 22; Buffalo, Jan. 28; Brooklyn, Feb. 3.

**Thibaud, Jacques**—New York, Jan. 19; Cincinnati, Jan. 25, 26.

**Van der Veer, Nevada**—New York, Feb. 3.

**Van Dresser, Marcia**—New York (Philharmonic), Jan. 27.

**Wagner, Marie Louise**—New York (Æolian Hall), Jan. 23.

**Willeke, Willem**—New York (Æolian Hall), Jan. 23.

**Williams, Grace Bonner**—Wollaston, Mass., Jan. 21.

**Wilson, Raymond**—Warren, Pa., Jan. 30.

**Witherspoon, Florence Hinkle**—Philadelphia, Jan. 24.

**Witherspoon, Herbert**—Philadelphia, Jan. 24.

**Wyckoff, Jessie**—New York (Æolian Hall), Jan. 29.

**Ysaye, Eugen**—Boston, Jan. 20.

**Zucca, Mana**—New York (Æolian Hall), Jan. 26.

## ENSEMBLES

**American String Quartet**—New York, Jan. 19.

**Biltmore Musicale**—New York (Biltmore), Feb. 1.

**Boston Symphony Orchestra**—Boston, Jan. 19, 22.

**Boston Sextette Club**—Springfield, Vt., Jan. 21; Chambersburg, Pa., Jan. 25; Millersville, Pa., Jan. 26; Goldsboro, N. C., Jan. 28; Rocky Mount, N. C., Jan. 29; High Point, N. C., Jan. 30; Laurens, S. C., Jan. 31.

**Chicago Opera Company**—Opening, New York (Lexington Theater), Jan. 22.

**Chicago Symphony Orchestra**—Chicago, Jan. 19; Oak Park, Ill., Jan. 22; Chicago, Jan. 25, 26; Milwaukee, Jan. 28; Chicago, Jan. 29, 31.

**Cincinnati Symphony Orchestra**—Cincinnati, O., Jan. 25, 26.

**Flonzaley Quartet**—New York, Jan. 22; Boston, Jan. 24.

**New York Chamber Music Society**—New York (Columbia University), Jan. 12; Brooklyn, Jan. 25.

**Philharmonic Society of New York**—New York (Carnegie Hall), Jan. 20, 24, 25, 27.

**Russian Symphony Orchestra**—New York (Carnegie Hall), Jan. 19.

**San Carlo Opera Company**—Calgary, Alta., Jan. 19; Regina, Sask., Jan. 21, 23; Saskatoon, Jan. 24-26; Winnipeg, Man., Jan. 28, Feb. 2.

**Sinsheimer Quartet**—New York (Ethical Culture School), Jan. 22.

**St. Louis Symphony Orchestra**—St. Louis, Jan. 19, 20, 25, 26, 27; Feb. 3.

**Symphony Society of New York**—Washington, Jan. 22; Brooklyn, Jan. 26; New York (Æolian Hall), Jan. 27.

**Tollefson Trio**—New York (Æolian Hall), Jan. 25.

**Volpe Symphony Orchestra**—New York (Æolian Hall), Jan. 21.

**Young People's Symphony Concert**—New York (Carnegie Hall), Feb. 2.

**Zoellner Quartet**—St. Paul, Minn., Jan. 19; Winnipeg, Can., Jan. 21; Prince Albert, Can., Jan. 23; Saskatoon, Can., Jan. 24; Moose Jaw, Can., Jan. 25; Regina, Can., Jan. 26; Medicine Hat, Can., Jan. 28; Calgary, Can., Jan. 29; Edmonton, Can., Jan. 30; Lethbridge, Can., Feb. 1.

## BROOKLYN MORNING MUSICALE

## War Service Committee Presents Ruth Hoogland in Song Recital

The Mundell War Service Committee of Brooklyn gave "An Hour of Music" on Wednesday morning, Jan. 9, at the residence of M. Louise Mundell, featuring Ruth Hoogland, soprano. Wilhelmina Muller accompanied Miss Hoogland with splendid interpretation.

Miss Hoogland has a fine lyric voice and sings with a poise and temperamental insight which is truly charming. A French group included "Tes Yeux," by Rabey; "Si je pouvais mourir," by Barbirolli; "Le Baiser," by Goring-Thomas, and the pleasing "Petites Roses," by Ceselle. The "Vissi d'Arte" from "Tosca" was sung with feeling and beauty of tone, as was "One Fine Day" from "Madama Butterfly." A Russian number, "Chanson Indoue," by Rimsky-Korsakoff, made a fine contrast to the "Chant Venetien," "Aime Moi" and "Chante Bacchante," by Bemberg. Miss Hoogland gave the new war song, "Somewhere in France," by Hartmann, with dramatic fervor, and captivated with "My Lovely Celia" (old English). She also sang "At Morning," by Jeanne Boyd, and Dunn's "The Bitterness of Love." The "Star-Spangled Banner" concluded the program. A. T. S.

## Connecticut Girl Winning Success as Concert Singer in Berlin

DERBY, CONN., Jan. 14.—Marjorie Winnewisser, daughter of Mr. and Mrs. Frederick C. Winnewisser of Bellows Falls, Vt., and formerly of this city, is meeting with success in Berlin as a concert singer.

Ernesto Berumen, a young Mexican pianist, is announced for a recital in Æolian Hall, Monday afternoon, Jan. 28. Mr. Berumen came to this country about two years ago. He has concertized in Paris.

## MUSICAL AMERICA

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Mme. Niessen-Stone's pupils have been filling many important engagements this fall and reflecting the highest credit on her as a teacher. Edith Maldwyn, mezzo-contralto, has just returned from a recital for the St. David's Society at Youngstown, Ohio. She is soloist at the Westminster Presbyterian Church, Bloomfield, N. J. On Dec. 31 Elsa Diemer, soprano, had emphatic success as soloist with the St. Louis Symphony Orchestra, singing the "Aida" aria, "Ritorna vincitor." With the Bracale Opera Company, now in Havana, Maria Winietzskaya, contralto, is winning laurels, having appeared four times during the opening week as Amneris in "Aida" and Azucena in "Il Trovatore." Agnes M. Robinson, dramatic soprano, had success this fall with the Creatore Opera Company as Leonora in "Trovatore" and Santuzza in "Cavalleria." The Aborn Opera forces have engaged Frances Parker, soprano, to sing Suzanne in Wolf-Ferrari's "Secret of Suzanne" in their coming season. Grace Foster, soprano, has appeared several times as soloist at the Sunday evening concerts of the Vanderbilt and Waldorf-Astoria. Elise Gardner, soprano, was well received in a concert at Bronxville, N. Y., on Sunday evening, Jan. 6, and has been engaged as one of the soloists in the double quartet at the Central Presbyterian Church, New York.

van Bommel, baritone, of the Royal Opera at The Hague, and Alice Eversman of the Metropolitan Opera Company. Gertrude Bertini was accompanist.

Pupils of Mrs. Jessie Fenner Hill were heard in recital at the Wanamaker Auditorium on the afternoon of Jan. 12. Those taking part were Robert J. Mills, Mrs. Frances Sebel Gottlieb and Harold Bonnell. Alberto Bimboni offered piano solos and J. Thurston Noe was heard in organ numbers.

The New Year started with increased activities at the Ziegler Institute of Normal Singing. On Wednesday, Jan. 2, Philip Gordon gave an illustrated synopsis of grand opera from its beginning to Mozart. Illustrations were given by Elfrida Hanson, Stella Seligman and Bessie Macguire. The subject will be brought down

# Twenty-First U. S. Infantry Will Carry Mme. Schumann- Heink's Gift Into Action



Mme. Ernestine Schumann-Heink Presenting the Regimental Flag to the Twenty-first U. S. Infantry at San Diego, Cal.

**S**AN DIEGO, CAL., Jan. 12—When the Twenty-first United States Infantry goes "over the top" it will carry into action the regimental flag presented by Mme. Ernestine Schumann-Heink. The accompanying picture shows the formal presentation of the flag to the commanding officer of the regiment. And the Twenty-first

**Ysaye to Conduct the Cincinnati Symphony in April**

MILWAUKEE, WIS., Jan. 13.—A story was published here stating that Eugen Ysaye, the Belgian violinist, had been engaged as conductor of the Cincinnati Symphony Orchestra, beginning March 15, remaining to lead the May Festival. It is now announced, however, that Ysaye is engaged as guest conductor for two concerts in April. He will continue his concert tour. J. E. Mc.

**Community Chorus Organized in Bronx**  
The Mayor's Committee on National Defense recently announced the organization of a Bronx community chorus, which will meet every Tuesday evening in Morris High School. The object of the chorus is to encourage "home folk"

to get the proper spirit to sing in chorus  
the same songs that American soldiers  
and sailors are singing far away.

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## Ernest Briggs Joins New York Managerial Forces

Ernest Briggs, for five years manager of the Briggs Musical Bureau, has moved to New York City. He will be located at the Choralcelo Galleries and announces that he will devote his attention to a limited list of musical celebrities.

## Bauer's Recital Program to Be Devoted to Chopin and Schumann

Harold Bauer's recital in *Æolian Hall* on Saturday afternoon, Jan. 26, will be devoted to works of Schumann and

is cherishing the words of the singer to the men of the regiment that will carry her colors: "Love the flag, stand by the flag, die for the flag, for remember the flag stands for the highest, grandest, noblest conception of the rights of man. Let all the world know that our flag, our nation means justice and liberty to all mankind!"

Chopin, including the Schumann "Fantasie," Op. 17, and "Scenes from Childhood," and the Chopin Sonata in B Minor, Op. 58, Nocturne in F Sharp, "Fantasie Impromptu" and Ballade in G Minor.

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